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20 ANNIVERSARY ISSUE

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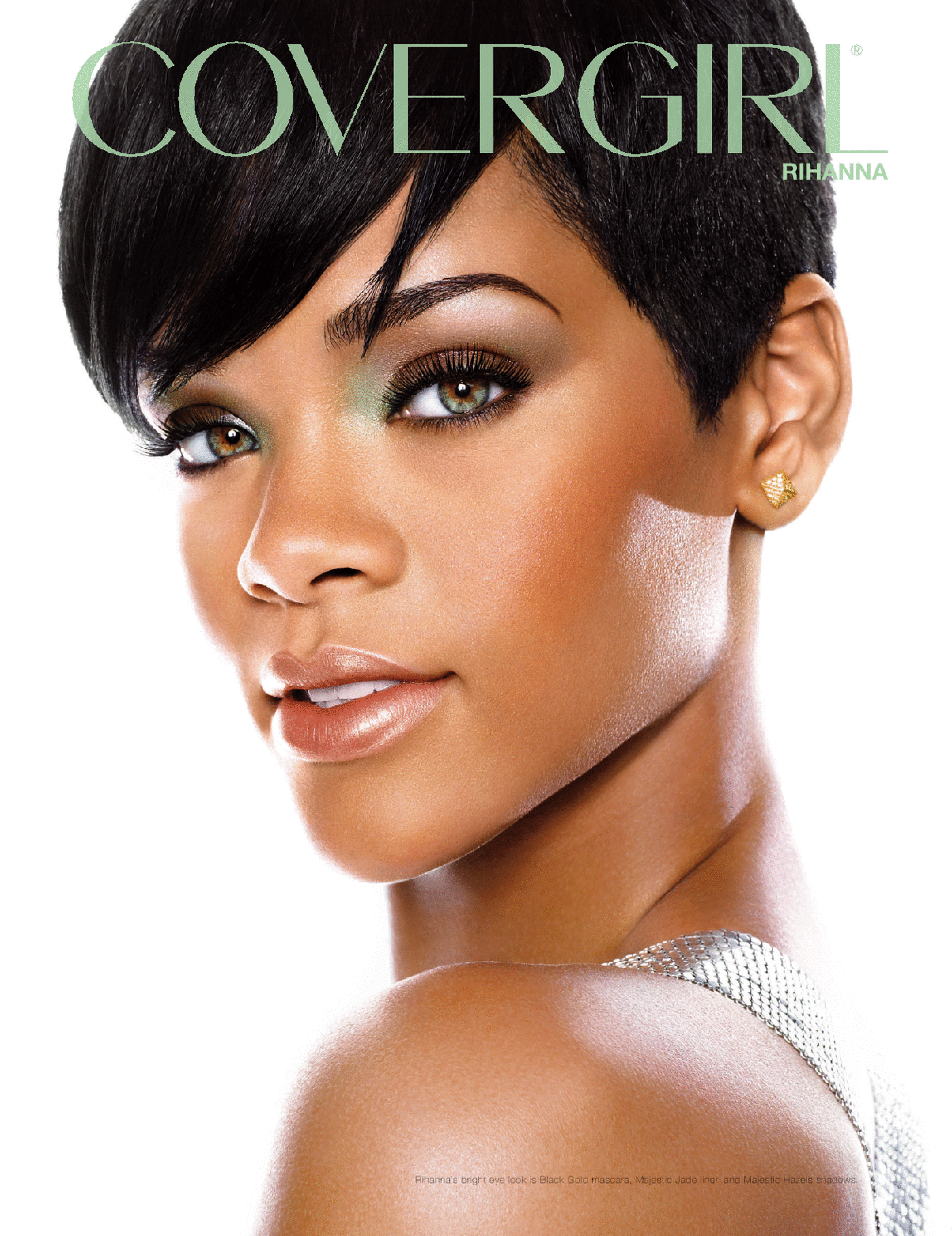
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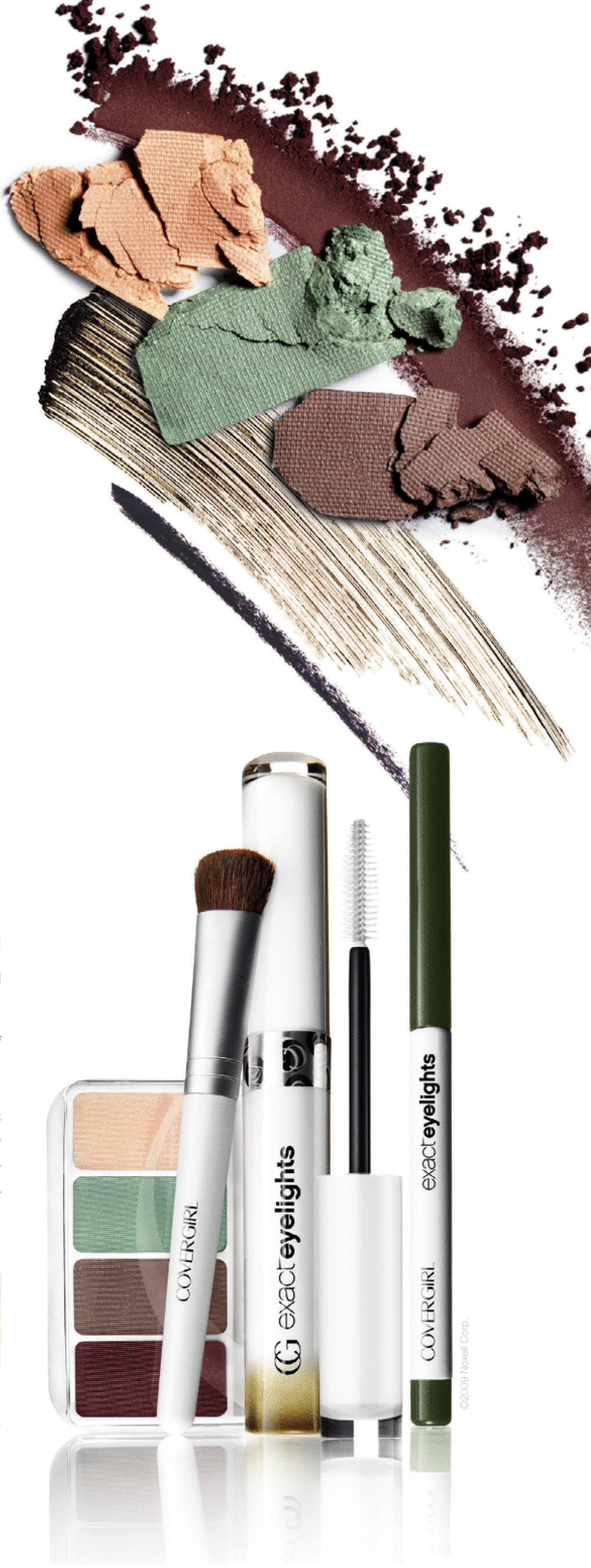

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"It's surprising how much

of memory is built around things unnoticed at the time," American author Barbara Kingsolver once wrote. How that resonates with me. In the day-to-day business (or should I say busyness) of putting together a magazine—going to staff meetings, wooing wonderful designers for our showhouses, deciding which of the gorgeous homes featured in the magazine would make the most beguiling cover, putting a smashing young designer in the pages of a national magazine for the first time—I seldom take time to smell the coffee, much less the roses.

That's why it's been an uncommon pleasure for our team to put together this, our 20th anniversary issue: It's made us reflect on the milestones and highlights not only of *Traditional Home's* history, but of the world around us. When I joined the staff in 2002 in the sober aftermath of 9/11, people were feeling particularly attuned to the bedrock comforts of home, family, and community. Looking back, I realize it's probably no coincidence that two years later, we premiered our Classic Woman Awards, which celebrate the spirit of volunteerism and giving. The program honors the woman who is willing to roll up her sleeves to create a comforting, caring world beyond the walls of her own home.

Because our relationship with designers and architects is the linchpin of our magazine, I'm especially pleased to introduce the *Traditional Home* Icons of Design Awards (page 25). The 2009 awards honor 20 visionary individuals (nominated by their peers in the industry) whose exceptional creativity and innovation, along with their significant contributions, have impacted the world of design—and the spaces we call home.

As the trends we track in Marketplace (page 35) come and go, our goal is to blend modern life with classic style by developing new features about what curious and well-informed readers want to see and read. In this issue, for example, Leigh and Leslie Keno of *Antiques Roadshow* fame give insight on 20 timeless furniture designers—from Gustav Stickley to Philippe Starck (page 76)—while GreenSpace features the eco-elegant home of *Everybody Loves Raymond* actress Monica Rosenthal (page 96), which proves that you can go green and still keep your traditional style. And, not to worry, you'll also find input from longtime favorite interior designers like Charles Faudree (page 148), Eric Cohler (page 36), Jan Showers (page 138), Gary McBournie (page 166), and others.

While I love building a stylish showhouse or showing a fabulous interior, the most satisfying part of my job is helping the magazine serve as the conduit for tips, secrets, products, and inspiration that pass from designers, architects, and artisans to you, helping to achieve your goal of balancing a meaningful life with a lovely home. Cheers to you, dear reader. Here's to another 20 years!

Ann

Ann Omvig Maine
Editor in Chief
traditionalhome@meredith.com

No anniversary issue would be complete without recognizing the many individuals who have been a part of our editorial staff over the last 20 years—and have played an important role in creating the *Traditional Home* you've come to love. Kudos to all (current staff members are in bold): Cynthia Adams ■ Eliza Alsop ■ **Doris Athineos** ■ Molly Gilmore Baldwin ■ Kelly Barton ■ Monika Biegler ■ Barbara Blom ■ Geri Boesen ■ **Jenny Bradley** ■ Mike Butler ■ **Rebecca Christian** ■ Ethne Clarke ■ Kristin Cleveland ■ **Brenda Cort** ■ **Jan Currie** ■ Jim Darilek ■ **Michael Diver** ■ **Amy Elbert** ■ Nancy A. Fandel ■ Janet Figg ■ Kathryn Kunz Finney ■ Mary Lee Gavin ■ Anna Gosch ■ Sunny Hadley ■ Steed Hale ■ Linda Hallam ■ Heather Hardt ■ April Hardwick ■ Pat Heard ■ Jennifer Highland ■ Carla Breer Howard ■ Lawrence Kane ■ Terri Ketcham ■ Jason Kontos ■ Dave Kurns ■ Christine Lennon ■ Heather Wright Lobdell ■ **Amy Bleier Long** ■ **Ann Omvig Maine** ■ Mike Maine ■ **Candace Ord Manroe** ■ Mark Mayfield ■ Elvin McDonald ■ **Jo Ann McVicker** ■ Tina Meadows ■ **Cindy Mills** ■ **C.R. Mitchell** ■ Deborah Morant ■ Senga Mortimer ■ Don Nickell ■ Karol DeWulf Nickell ■ Eliot Nusbaum ■ Lamont Olson ■ Mitchell Owens ■ Amy Panos ■ Greg Philby ■ Debra Muller Price ■ **Marsha A. Raisch** ■ Barb Reel ■ Angela Renkoski ■ John Riha ■ Sandee Roberts ■ **Krissa Rossbund** ■ **Sabine Rothman** ■ **Mick Schnepf** ■ Barbara Schroeder ■ Michelle Sillman ■ **Jeanette Sprecher** ■ Carroll Stoner ■ Matt Strelecki ■ Marisa Terry ■ Dana Thompson ■ Geoff Todebusch ■ Dee Dee Van de Krol ■ Nancy Van Dorn ■ Cathy Ward ■ Dan Weeks ■ Jennifer Wilkinson ■ Brett Wilson ■ Pamela J. Wilson ■ **Joe Wysong** ■ William J. Yates ■ Robert Young. (My apologies to any I may have omitted.) **Special note of recognition** goes to regional contributors Eileen A. Deymier, Estelle Bond Guralnick, Bonnie Maharam, and Mary Anne Thomson who have been finding beautiful homes for *Traditional Home* to feature since that very first issue. **View highlights of the magazine's 20 years at traditionalhome.com.**

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20 ANNIVERSARY ISSUE

In 1989 *Driving Miss Daisy* won best picture, gas cost 80 cents a gallon, the Berlin Wall came tumbling down, and—ta da!—*Traditional Home* debuted as a bimonthly magazine.

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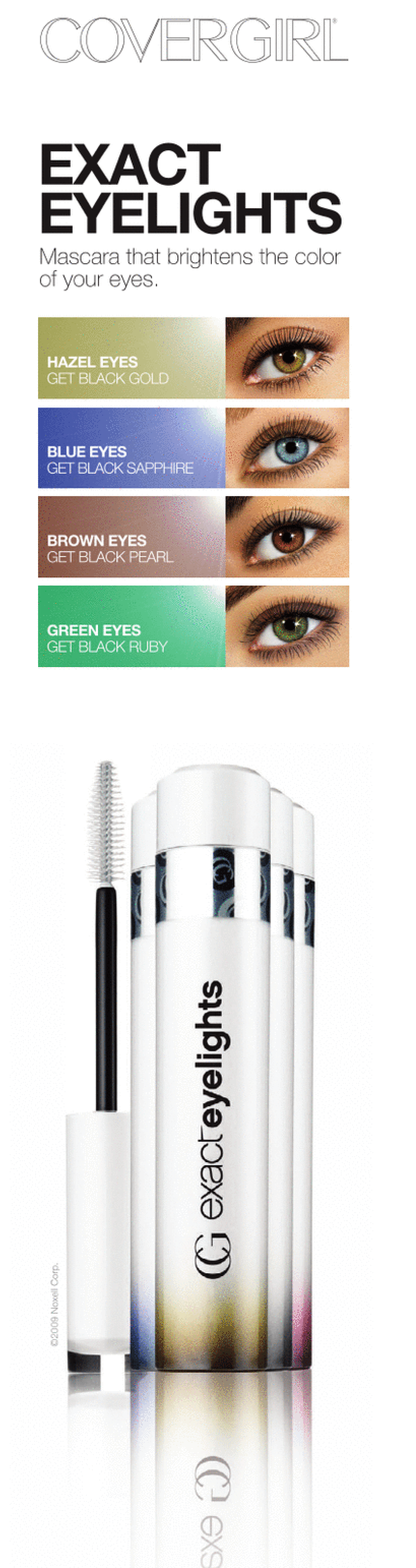

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TRADITIONAL HOME®

Icons of design

A SALUTE TO **20 DESIGN VISIONARIES,** RECIPIENTS OF THE 2009 TRADITIONAL HOME **ICONS OF DESIGN** AWARDS

As a part of *Traditional Home* magazine's yearlong 20th anniversary celebration, we're introducing a very special awards program to recognize and honor 20 extraordinary designers and architects who have influenced not only the design world, but also the homes we live in and the beauty and quality of our lives. Nominated by their colleagues in the design industry, our Icons of Design have—through their exceptional vision, creativity, and innovation—made lasting contributions to design over the past two decades, from rooms created with imaginative color and verve to the architecture of structures that equally honor history, the environment, and contemporary life. Since 1989, *Traditional Home* has been a place where the familiar is renewed, rediscovered, and reborn. Classic designs and customs are adapted through fresh interpretations or new frames of reference. Join us in honoring these 20 Icons of Design who have provided the insight and the references—and who will continue to help us blend classic taste with modern life for another 20 years. (For more on the work of our Icons, visit traditionalhome.com.) ➤

BARBARA BARRY

Barbara Barry's trademark quiet elegance means subtle palettes and signature forms that transcend their simple execution. Her timeless aesthetic applies equally well in homes for private clients like philanthropist and art collector Eli Broad as in designs for such firms as Henredon, Baker, Wedgwood, and Kravet.

MARIO BUATTA

Mario Buatta is renowned for his pattern-on-pattern style, going well beyond the floral chintzes that earned him his "Prince of Chintz" sobriquet. Layering pattern and color like an Impressionist—and insisting on comforts like end tables that double as bibliothèques—he's known for timeless interiors with an unstudied look.

NINA CAMP

A doyenne
decor, Nina
started at C
Fowler, ever
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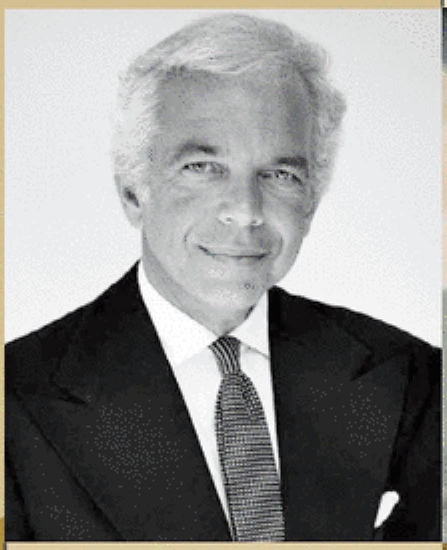

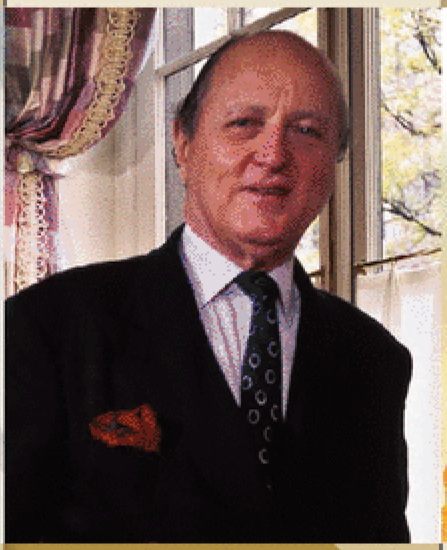

RALPH LAUREN

If crafting a lifestyle were a sport, Ralph Lauren would be the undisputed champ. For four decades, his classic brands spanning fashion, home, and outdoor life have saluted the best in American design. His thumbprint of understated elegance and impeccable taste is matched by an impressive philanthropic résumé.

MARGARET McCURRY

Architect Margaret McCurry has created classical buildings that value wise use of space over square footage. A Fellow of the American Institute of Architects, she is a master at interpreting American regional architecture, incorporating historically appropriate details in a number of surprising new forms.

CHARLOTTE MOSS

Former Wall Street executive turned design diva, interior designer Charlotte Moss's elegantly curated yet approachable couture spaces convey Southern charm at every sophisticated turn. For nearly 25 years, Moss has inspired us with her luxurious interiors—traditional to the core, yet always fresh.

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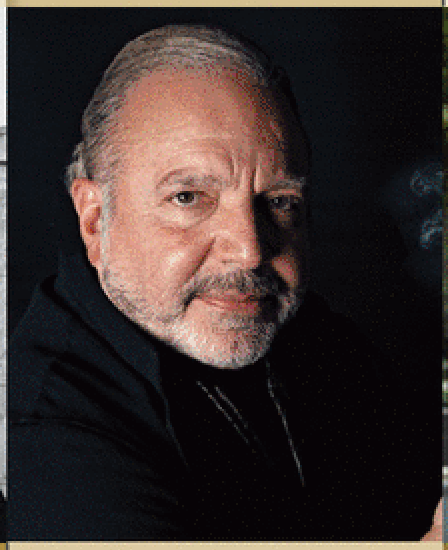
lections.

DAN CARITHERS

A mainstay of Atlanta's design community for 30 years, Dan Carithers is an ambassador of Southern style with hallmark interiors as comfortable as they are elegant. This master of juxtaposing the humble with the fine lends an intuitive touch when mixing palette and fabric as a consultant to furniture companies—and in his own collections.

CLODAGH

The peripatetic Clodagh grew up in the Irish countryside, which imbued her with a respect for tranquil spaces that are inspired by nature. A leader in the eco-design movement, this slightly irreverent individualist taps into cultures around the world to create rooms and furnishings that are at once simple, luxurious, and attuned to the environment.



OSCAR DE LA RENTA

A fixture among the fashion elite, Oscar de la Renta's residential environments deserve their own red carpets. This Dominican fashionisto studied painting in Spain, designed apparel, and then began creating super-refined furniture and accessories. His company recently opened its first international stores in Athens and Madrid.

JOHN SALADINO

John Saladino's training at Yale and in Rome sparked a career that treats interiors as still lifes. Advocating "visual education," where people learn to appreciate the beauty of their surroundings, his not-quite-finished style breathes a sublime classicism that is "more like a drawing and less like a completed painting."

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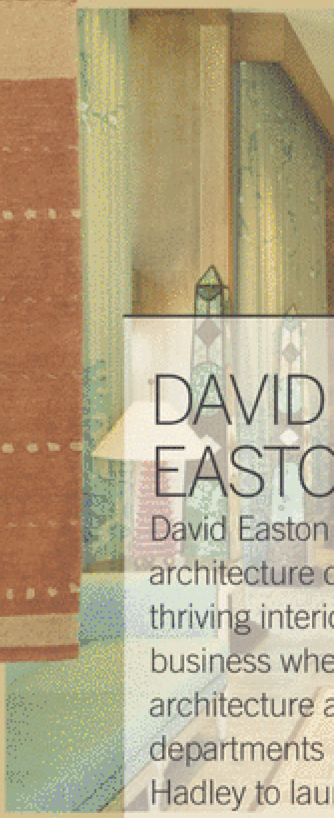
Traditional Home celebrates these 20 visionary



DIAMOND & BARATTA

William Diamond and Anthony Baratta, interior design's dynamic duo, took Gotham by storm 29 years ago when they combined talents as Diamond Baratta Design. They've since blanketed the globe with their exuberant style. Overscale pattern and fearless strokes of color make them contenders as design superheroes.

JAMIE DRAKE

Ask anyone—from Madonna to New York Mayor Michael Bloomberg (both of whom have been his clients)—and they'll tell you that interior designers don't come any more colorful than Jamie Drake. Known for his use of bold and vibrant color, Drake is a master at mixing not only hues but also periods, patterns, and genres.

DAVID EASTO

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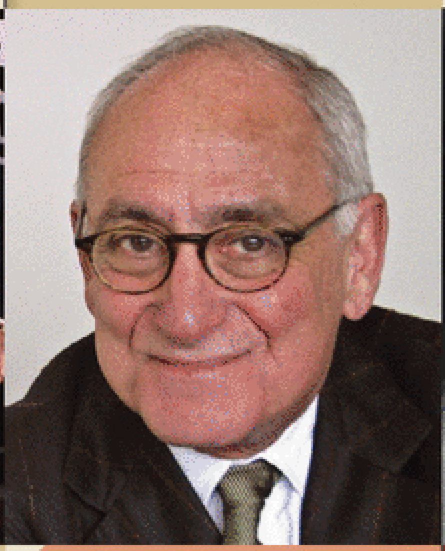

CHAEL MITH

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ROBERT STERN

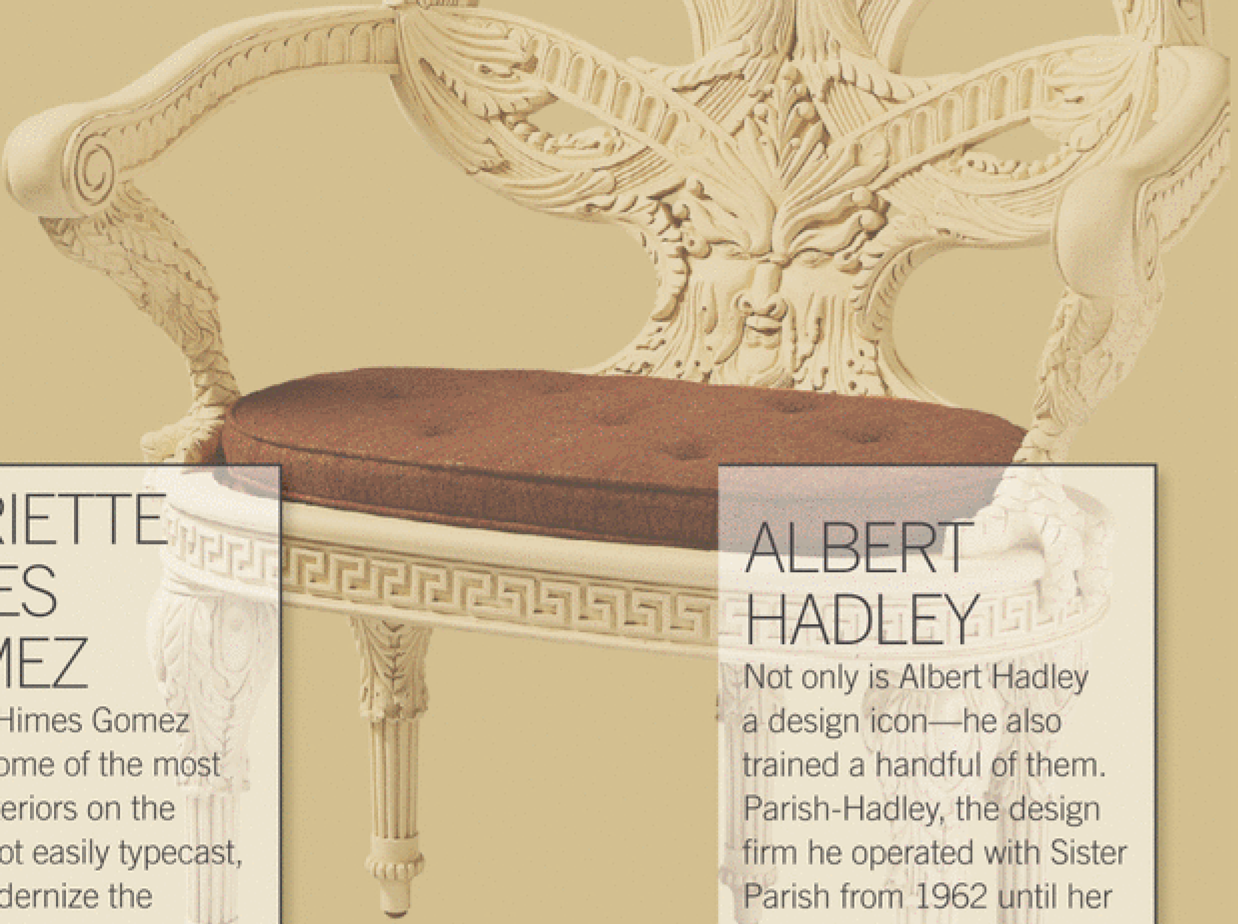
Robert A.M. Stern has inspired countless architects by designing homes and buildings that respect their environments, histories, and modern life. As founder of a world-renowned architecture firm and dean of the School of Architecture at Yale, Stern has defined the language of modern traditional architecture.

KELLY WEARSTLER

When Kelly Wearstler revived Hollywood Regency Style, the design world went wild for her modern glamour. She sparked the new millennium's "It Look." Elegant and just a bit over-the-top, her dashing style suits hotel projects that made her star rise—along with books, numerous product lines, and residential projects.

20

icons of design who have influ



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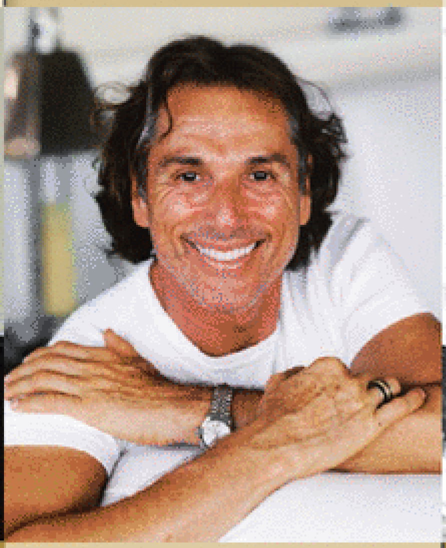
MARIETTE HIMES GOMEZ

Mariette Himes Gomez creates some of the most livable interiors on the planet. Not easily typecast, they "modernize the classics and classicize the modern," she says. She looks to architecture for cues, then imparts balance and comfort. Among her latest projects is updating the Presidential Yacht.

ALBERT HADLEY

Not only is Albert Hadley a design icon—he also trained a handful of them. Parish-Hadley, the design firm he operated with Sister Parish from 1962 until her death in 1994, served as training ground for Mario Buatta, David Easton, and Bunny Williams, among others. Hadley's modernist style and refined interiors continue to inspire.



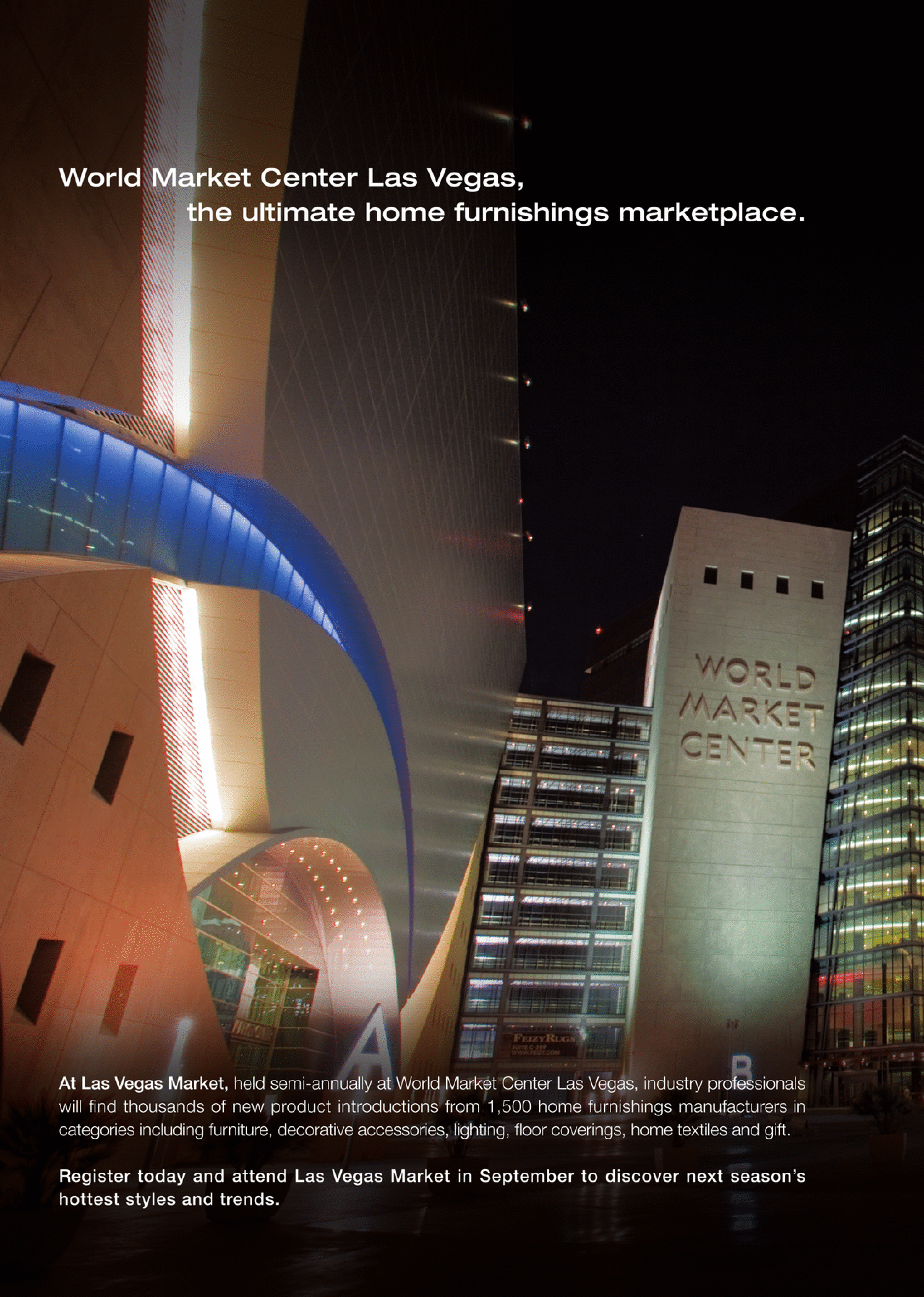
BUNNY WILLIAMS

Bunny Williams has mastered the art of gracious living. No small feat, this takes discipline and training, both of which the Parish-Hadley alumna has in spades. Her delight in comfort, combined with a great understanding of antiques and gardens, contributes to the effortless mix that gives Williams' projects their lively appeal.

VICENTE WOLF

The business card of Vicente Wolf should read "multitasker extraordinaire." Interior designer, product designer, author, photographer, global traveler—Wolf wears countless hats, but he is best known for his interiors. They are simple yet elegant, with a handful of exotic treasures thrown in for good measure.

enced style and impacted the design world.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September 14-17, 2009

Please join Traditional Home, World Market Center Las Vegas, and the Las Vegas Design Center for Fall Market from Monday, September 14 through Thursday, September 17. Traditional Home will be celebrating its 20th anniversary and honoring its 20 ICONS OF DESIGN at a special awards event on Wednesday, September 16.

Designer appearances by **Anthony Baratta, Barbara Barry, Mario Buatta, Nina Campbell, Dan Carithers, Clodagh, William Diamond, Jamie Drake, David Easton, Charlotte Moss, Vicente Wolf,** and others!

20th ANNIVERSARY TRADITIONAL HOME

WORLD MARKET CENTER LAS VEGAS

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TRADITIONAL HOME SPONSORED SEMINARS:

Wednesday, September 16, at 11:00 am "20/20 Design: Celebrating the Past 20 Years of Design"

Join select designers from Traditional Home's 20 ICONS OF DESIGN and other industry experts for a panel reflecting on the past 20 years of design. The discussion will include classic pieces that have changed the way we decorate today, household products that have become "design paradigms," and inspirational ideas on how to incorporate iconic pieces into everyday decor.

Wednesday, September 16, at 3:00 pm "20/20 Design: The World of Design in the Year 2020"

Come look into the future with select designers from Traditional Home's 20 ICONS OF DESIGN and other industry experts as they predict the "world of design" in the year 2020. The state of incorporating eco-friendly products as a way of life and not just a "trend"? Check. The practicality of consumers using virtual designers and programs to decorate their homes? Check. Learn, debate, and discuss how to be prepared for the evolving world of green design and technology for the future, and how to begin embracing these practices today.

For additional information, visit **lasvegasmarket.com/events** and **classictastemodernlife.com/icons**.

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What's in a signature?

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Michael D. Austin, Master Craftsman

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marketplace

PRODUCED BY SABINE ROTHMAN WITH AMY BLEIER LONG PHOTOGRAPHY BY PETER KRUMHARDT

"Gallier House" wallpaper, Waterhouse Wallhangings; Christopher Norman (212/644-5301). "Bay Klismos Chair," Michael Taylor Designs Inc. (michaeltaylordesigns.com). Both trade. "Chanel No. 5 Eau de Parfum," 3.4 oz., $115; Chanel (chanel.com). "Bountiful Vase," $180; Wedgwood (800/955-1550).

Archival Design

RECONNECTING WITH OLD FRIENDS. **WHAT COULD BE BETTER?**

You remember why you loved them as your paths converge again, and you come together in fresh ways. Can we also rediscover beloved designs from the past in the light of a new millennium? Yes! Proportion, form, and function get us hooked. But an elusive quality makes certain objects look good almost anywhere and even more striking in unexpected places. To learn what stands the test of time—and why—we asked three decorators what they keep returning to and requested that they develop room schemes that reflect great ideas from design history.

A bar in the bedroom? Could be fun, epecially if you select the "Revolving Bar," based on a table in the legendary Dorothy Draper's archives; available from Kindel Furniture (kindelfurniture.com).

By the bedside: "Gibbings Table Lamp" from Hinson Lighting (212/475-4100), trade. **Paper the ceiling** with GG-7, a pattern in "Mid-Century Metallics," a rediscovered range from Gracie (212/924-6816).

A timeless accent for your dressing table: Chanel No. 5. (Marilyn slept in nothing else.) **A little perch:** Billy Baldwin's slipper chair, designed in the 1940s, available at Ventry (732/872-7300), trade.

Foot of the bed: Cohler can't decide—a 1951 "Bel Air" sofa (williamhaines.com) or Jean-Michel Frank's 1939 "Rockefeller" sofa (jonas workroom.com), as sketched. Braquenié "Miramont" fabric (pierrefrey.com). All trade.

Bed fabric: "Bosphorus" in rich blue from Lee Jofa (800/453-3563), trade. **Accents:** Albert Hadley lantern, $225 (lizobrien .com), and Josef Hoffmann's 1923 pedestal bowl, $1,265 (neuegalerie.org).

bedtime story ERIC COHLER'S RETREAT LOOKS TO TIMELESS DESIGN

There's nothing new under the sun. But the way Eric Cohler puts his stamp on things, that's A-OK with us. His educated point of view in this country-house scheme owes a debt to our design forebears: T.H. Robsjohn-Gibbings (the "opulent simplicity" of Casa Encantada, his 1934–38 Bel Air mansion for Hilda Boldt Weber), Syrie Maugham (the summer look of white slipcovers), David Hicks (daring bed drapery), and Billy Baldwin (chocolate-brown walls from his Eastman apartment project). It's altogether classic. (For more on his work, visit ericcohler.com.)

PHOTOGRAPH: BEL AIR SOFA, SKALICKY PHOTO

study in style

MELANIE ELSTON: PAST IS PERFECT

Envisioning a small room that would reflect a lady's lively intelligence while inviting her to read, write, or indulge in reverie, this decorator looked to Rose Cumming, Dorothy Draper, and Tony Duquette. Balancing their whimsy with clean-lined Art Deco designs, Elston developed a harmonious scheme in which palette, as well as form, contributes to the equilibrium. She chose green, a soothing color, as the dominant accent: in mossy velvet on the tufted settee, Fortuny fabric for the back wall of a curio cabinet, and floral cushions. Black-and-white stripes and golden leaves add pizzazz (melanieelston.com).

For dramatic curtains: "Mechiche" silk fabric. **On the walls:** "Banana Leaves," in gold, a large-scale design. Both by Rose Cumming for Dessin Fournir (785/434-2725), trade.

Big statements: Use "Sevigne" fabric, an antique design from Fortuny (212/753-7153, trade) to back the "Dorothy Draper Console and Curio," created for the Greenbrier Hotel in the 1940s, available through Kindel (kindel furniture.com).

Conversation piece: "Organic Baroque Chair" in verdigris paint from The Selected Works of Tony Duquette at Baker (bakerfurniture.com). Elston would cover the cushion with "Vincennes" horsehair fabric in Forêt from Le Crin at Jerry Pair (212/546-9001), trade.

Soft spot: Verel de Belval's "Prince Igor" silk velvet in Tilleul, from Brunschwig & Fils (800/538-1880), trade, would suit the 1920s "Fumoir" sofa from Poltrona Frau (212/777-7592).

Go for the grain: "Wilshire Cocktail Table" in Lemonwood, from the archives of Lucien Rollin, a master of Art Deco style, available through William Switzer and Associates (williamswitzer.com), trade.

A golden glimmer to echo the wallpaper: "Poillerat Oval Floor Lamp" by Mattaliano at Holly Hunt Ltd. (hollyhunt.com), trade. Based on pieces by Gilbert Poillerat, a 20th-century French designer known for graceful metalwork.

Pillow fabrics: "Ames Houndstooth"; China Seas through Quadrille (quadrille fabrics.com). "St. Petersburg" in Ivys on Bisque, from an 18th-century wall covering in the Catherine Palace; Scalamandré (800/932-4361). Both trade.

Fireside: Designer Billy Haines used little beauties like this "Chinese Chippendale Elbow Chair" in most of his projects from 1945–65 (williamhaines.com). Cover one in Georges Le Manach's Directoire-era "Rayure Malmaison" cotton, available from Claremont (212/486-1252). Both trade.

As a focal point: The Sir John Soane Museum has licensed Chesney's (646/840-0609) to produce fireplace mantels based on designs by the architect who lived from 1753 to 1837.

Curtains: Play with the borders of Le Manach's "Indhira" from Claremont.

Grace note: "Babe Paley Ribbon Mirror," limited-edition from F.P. Victoria & Son (212/813-9651). Based on an original the family-owned business sold to the socialite in the '60s.

Rug: "Circles and Squares" from Woven Accents (wovenonline.com), based on wallpaper by Florence Broadhurst, the famed 20th-century Australian designer.

Supporting player: "Roger Glass Table Lamp" from Hinson Lighting (212/475-4100). **For the sofa:** "Cunard" fabric in yellow from Claremont (212/486-1252). Both trade.

Wall covering: Made by traditional methods, the strié texture of "Dragged Paper DR 1209" from Farrow & Ball (888/511-1121) provides a great background for art.

Beside the sofa: Tucker likes this "Chinese Export-style table in red lacquer," price on request from F.P. Victoria & Son (212/813-9651). But she would customize the finish in a rich brown to achieve subtle depth.

gracious living SUZANNE TUCKER'S SUNNY SCHEME WARMS CLASSICS

This designer knows what has lasting good looks—and what makes clients comfy. When she says temperature is key, she's not talking thermostats but about a dynamic play of warm colors juxtaposed with the cool contrast of sparkling silver, mirror, and glass. Other elements: a sofa to sink into—she likes Jonas Upholstery's tufted "Syrie Maugham" model—with a splashy modern painting above it. We learn from the past; we don't live there! (tuckerandmarks.com).

PHOTOGRAPH: HAINES ELBOW CHAIR, SKALICKY PHOTO

WWW.NATORI.COM

BROCKSCHMIDT & COLEMAN

As fellows of the Institute of Classical Architecture, Courtney Coleman and Bill Brockschmidt (brockschmidtandcoleman.com) know traditional detail, proportion, and craft. The rad colorways they created for these historically-accurate, 18th- and 19th-century block-printed patterns take them up a notch. "Bamboo and Drapery," $550, and "Arabesque Pigeons" and "Hamilton Urns—Stenciled," $445 each, for an 11-yard roll; Adelphi Paper Hangings (adelphipaperhangings.com).

back to the future

A FEW MORE DESIGNERS LOOK BOTH WAYS

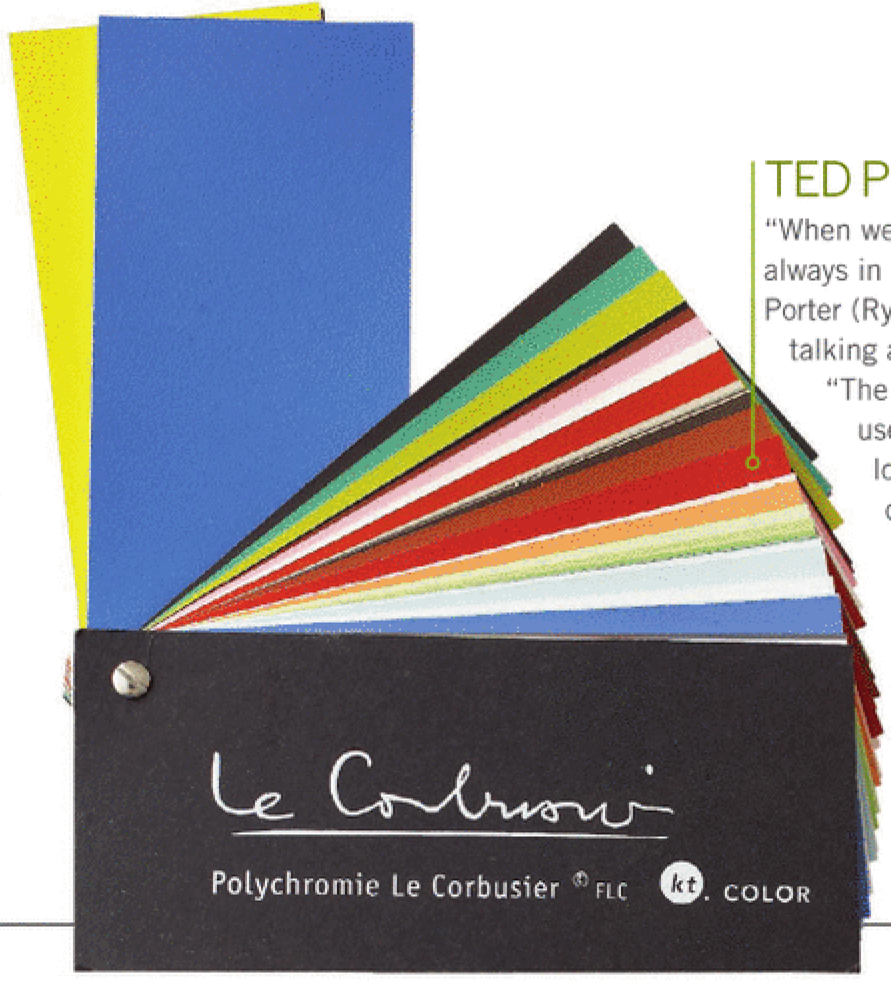
Any contender welcomes a rematch. Few designers would reject the challenge to delve into the past, looking for something that still feels fresh. And the best designs proudly stand up to any test. Courtney Coleman imagines vivid wallpaper—re-colored since the 18th-century—paired with white chinoiserie chairs. Carol Egan puts a 1960s pattern on a sofa meant for a Tribeca loft. Here's why.

JOHN BARMAN

Edward Fields Carpet Makers, a classic American brand (edwardfields.com, trade) has long been a go-to source for industry insiders like John Barman (johnbarman.com). He customized "The Deep" sample, *above*, an archival 1980s design with new colors and a round shape for a house in a style he dubs "Modern Barn," where this rug meets wood-paneled walls, modern art, a vintage Scandinavian table, and orange-painted lamps.

CAROL EGAN

After more than 250 years in Lyon, a French silk-weaving hub since the 17th-century, Prelle counts Versailles and the Biltmore among its clients, past and present. For a mod sofa, designer Carol Egan (nathanegan.com) chose "Arabesques," a graphic cotton-silk fabric designed by Jules Leleu's daughter, Paule, as a wallpaper and textile in the 1960s, and re-woven by Prelle in 2008. Also fresh: "Les Papillons," which was created by Georges de Feure in the 1930s (prelle.com), trade.



TED PORTER

"When we studied his work in school, it was always in black and white," says architect Ted Porter (Ryall Porter Sheridan; ryallporter.com), talking about the master of modern tradition. "The saturation of hues that Le Corbusier used came as a revelation, which gave a lot of architects the confidence to use color." Now, they can get it exactly right, with a line of luscious paint, $2–$4 per square foot; ktcolorusa.com. Available at Aronson's (212/243-4993).

PHOTOGRAPHS: PETER KRUMHARDT; SOFA UPHOLSTERER, McLAUGHLIN UPHOLSTERING COMPANY

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Plums & Roses

AN ELEGANT COMBINATION INSPIRED BY SUMMER SURVIVES—AND THRIVES—THROUGH THE SEASONS. COLOR EXPERT VICTORIA STUART BURKE GIVES INSIGHT ON USING A HEADY MIX OF DEEP VALUES LIKE RICH PURPLE AND LIGHTER TINTS (THINK PINK!) TO ENLIVEN A ROOM.

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1 "Athenais" wool/silk fabric in Flamant by Lelievre; available at Stark (212/752-9000), trade.

2 "Chevron Bar" silk warp print fabric in Berry; through Brunschwig & Fils (800/538-1880), trade.

3 Geranium bath salts from Ortigia, $46; available at Blue Tree (212/369-2583).

4 *Simply Pink: Floral Ideas for Decorating and Entertaining,* by Paula Pryke, photography by Polly Wreford, $29.95; Rizzoli (rizzoliusa.com).

5 "Bedford Chaise" in Indian printed cotton fabric, $5,400; Downtown (downtown20.net).

Color Q&A

WHERE: Accents. Try a stenciled lamp in a room with plum walls.
HOW: Use a flat finish for stenciled designs, so mistakes are easy to fix. Seal with Butcher's paste wax.
WHY: Light pink is a nice touch in a room of a deeper color. The contrast suggests brightness.
GOES WITH: Plums, deeper roses, mid-value greens.
PITFALLS: Keep it out of formal rooms. This is a kid's color.

WHERE: Painted floor for a children's playroom.
HOW: Use a high-gloss deck paint.
WHY: This color has a vivid character that can carry a room. Paint everything else white.
GOES WITH: Roses; bright pinks; bright, light greens. This color is very flexible for one with such power to stand alone.
PITFALLS: None. Great on floors, walls, lamps, or painted chairs.

WHERE: Mudroom.
HOW: Choose a high-gloss finish for the walls because it's washable. (Avoid scrubbing hard; you may damage the sheen.)
WHY: Instant impact. A daring use of color in unexpected spaces shows that you've got style!
GOES WITH: Yellow-golds, pinks, reds, bright whites.
PITFALLS: With northern light, this color appears to lose its luster.

WHERE: Library, living room, or powder room.
HOW: Try Marmorino plaster in this hue, polished to a satin sheen.
WHY: The plaster's finish will give this color visual depth and a sense of sophistication.
GOES WITH: Citrus greens and oranges.
PITFALLS: Can rule your life. But if you use it only in one room of a house, you'll create a jewel box.

PHOTOGRAPHS: FABRICS, PAINT, BOOK: PETER KRUMHARDT; BATH SALTS, CHARLOTTE BROMLEY-DAVENPORT; CHAISE, SKALICKY PHOTO

Porcelain blue.
Tranquil Palm Harbor Pagoda cotton bedding and accessories from Lauren Ralph Lauren.
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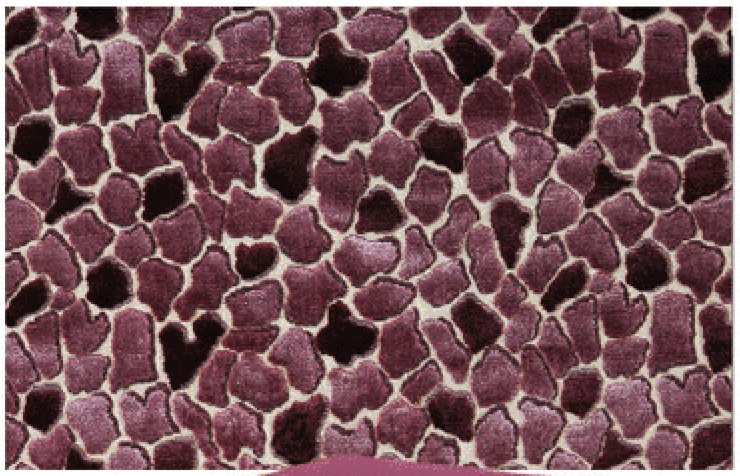

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LOVELY AND LUXURIOUS

Embrace color in little ways—beauty products and accessories lift your mood and that of a room. Plus, accents are fun to switch on a whim. For a decadent surprise, try plum-colored, animal-patterned pillows on a solid sofa. Adding accents in dustier tones to clear and vivid colors will create a sophisticated atmosphere.

6 Geranium bath oil by Ortigia, $54; available at Blue Tree (212/369-2583).

7 "Boa" cotton-and-silk cut velvet in Amethyst from Larsen (212/647-6900), trade.

8 "Hakam" side table in Sensuede with nailhead trim, $3,650; by Barry Dixon for Tomlinson/Erwin-Lambeth (336/472-5005 for retailers, or barrydixon.com).

Color Q&A

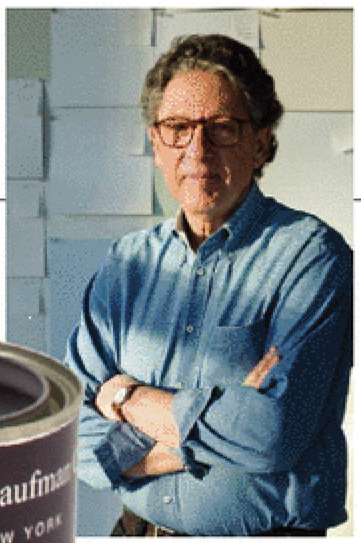
WHERE: In a bedroom.
HOW: Go monochromatic. Use this on the walls, and make it your darkest color. Then, lighten up on everything else, including trim, ceiling, and window frames.
WHY: A calming scheme.
GOES WITH: Alternate accent colors are blues and cool greens.
PITFALLS: Can look synthetic. Balance with natural materials.

WHERE: An excellent pink for a little girl's room.
HOW: Paint pink and white horizontal stripes on the walls.
WHY: This cool, feminine color looks great with white, but it also mixes well with furniture in natural wood tones.
GOES WITH: Lavender, deep plum, and greens.
PITFALLS: None!

PHOTOGRAPHS: FABRIC, PAINT; PETER KRUMHARDT; BATH OIL, CHARLOTTE BROMLEY-DAVENPORT; TABLE, DELANO GRAVES

what's new, what's next

BY SABINE ROTHMAN
WITH AMY BLEIER LONG



Donald Kaufman

secret source goes public

Who satisfied Mariette Himes Gomez's craving for chocolate brown? Where does Bunny Williams find shell pink? Colorist Donald Kaufman's luminous custom mixes have helped designers stay on top. Now he has added 20 new colors to his standard paint range for the discerning public (donaldkaufmancolor.com). In addition, he has joined with Pratt & Lambert (prattandlambert.com) to engineer four new base finishes.

Edmond Frette

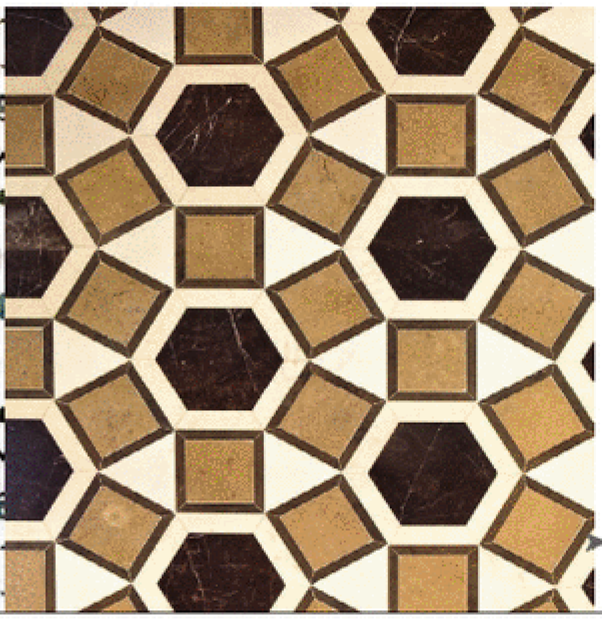
viva la dolce vita!

If you dream of the Amalfi Coast, consider canoodling with Edmond, a youthful new line from Frette, the venerable Italian linen company. The Edmond brand offers an attitude of modern luxury for about a third of the price ($75–$495) of linens from its parent (frette.com). Creative director Scott Formby drew from 1950s and '60s cinema and ancient tilework for patterns meant to be mixed with a flair befitting "the sweet life."

David Hicks

get set for rock-solid style

You've used his motifs on your upholstery and walls. Now try them on the bathroom floor or in an entryway. Thanks to son Ashley Hicks, nine of the late designer's patterns have been re-imagined as waterjet-cut marble and limestone tiles available through Studium (212/486-1811). A delicate scroll, "Spinet," *near right,* and timeless geometrics like "York Castle," *far right,* can be ordered in custom colors and sizes.



PHOTOGRAPHS: PAINT AND BEDDING, PETER KRUMHARDT; KAUFMAN PORTRAIT, PETER MARGONELLI

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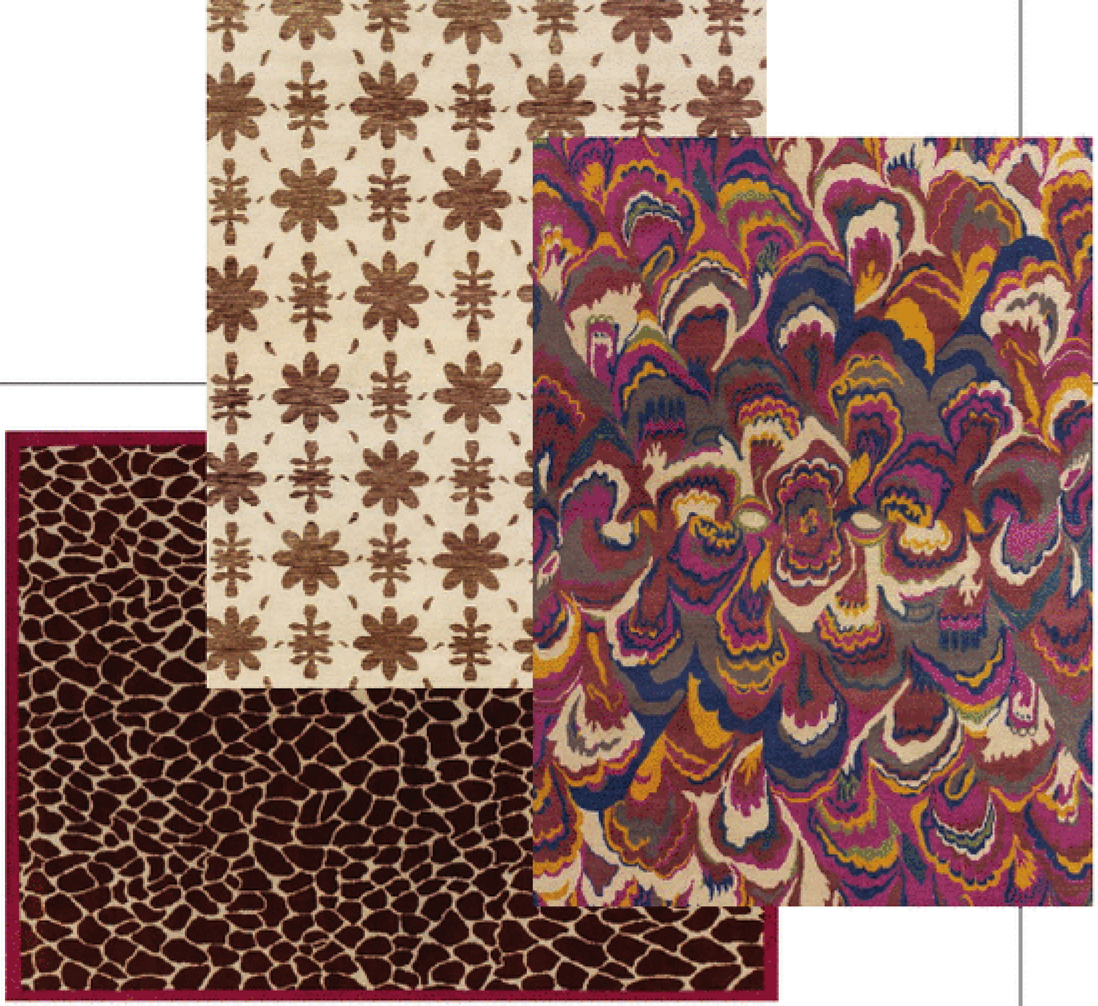
market place
new/next

Bill Sofield
Kallista's chic bath fixtures

Proving the positive power of geometry, interior and furniture designer Bill Sofield plays with planes, angles, and graceful curves for his Jeton Collection of bath fixtures for Kallista (kallista.com). Included are octagonal sinks, multifaceted faucets, marble-topped vanities, mirrored medicine cabinets, and sculpted sconces. —*Amy Elbert*



Fashion Underfoot II
carpets that look as good as they feel

Elson & Company's latest collaboration with the Council of Fashion Designers of America teamed 10 fashion talents with Tibetan weavers to produce fabulous hand-knotted carpets. Included are (from *top*) Tory Burch's "Shiloh," Cynthia Rowley's "Love Letter Marble," and Lilly Pulitzer's "Speckle and Hide"—and 10 percent of each sale goes to charity. (Available at AM Collections; 212/625-2616), trade.

Hubert Le Gall
fresh fun for francophiles

Bouillotte lamps may look serious, but they were designed for fun—to shed light on an 18th-century card game and hold players' chips. No wonder Odiot, a French company founded in 1690, tapped Hubert Le Gall, a designer known for surrealist flights of fancy, to reinterpret the form in its new Lumières! Collection (through Julia Watts; 212/582-1182). In his design, Le Gall used historical techniques but gave tradition a hint of Alice in Wonderland.

Benjamin Moore
there's an app for that

Want the color of a Kansas wheat field on your walls? Snap a photo of whatever inspires you with an iPhone, and the "ben Color Capture" application searches Benjamin Moore's 3,300 paint options. In seconds a strip of colors appears below the photo with the closest paint match highlighted. Download the application for free at the AppStore Web site (apple.com). —*A.E.*

PHOTOGRAPHS: ODIOT LAMP AND LE GALL PORTRAIT, JACQUES BOULAY

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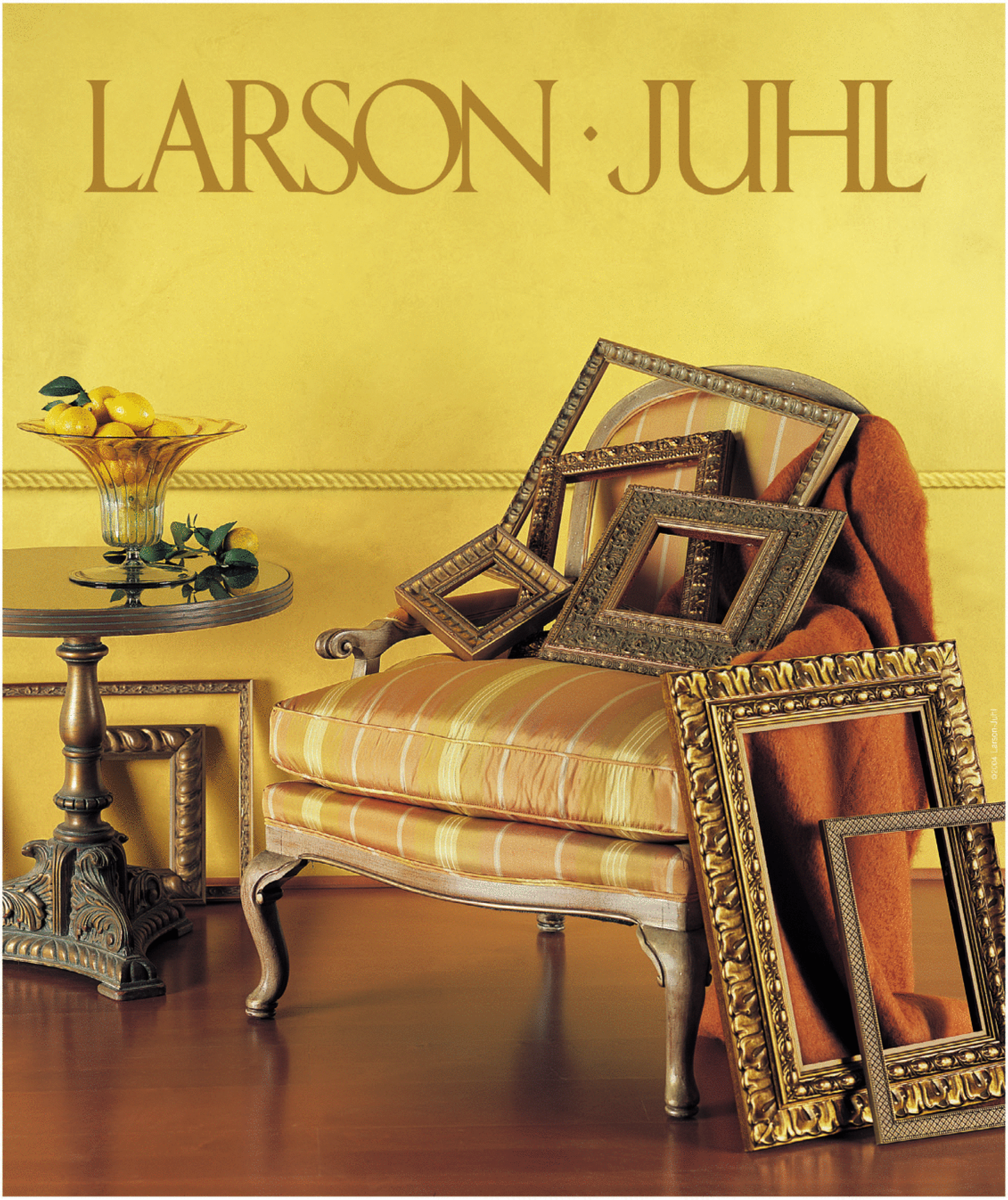

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WRITTEN AND PRODUCED BY JENNY BRADLEY PHOTOGRAPHY BY MARK EDWARD HARRIS

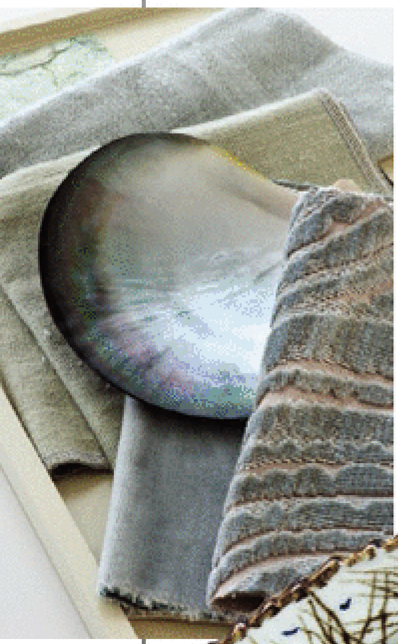
queen of serene

DESIGNER BARBARA BARRY SHARES THE INSPIRATIONS BEHIND **HER WELL-DRESSED DESIGNS FOR HOME**

"Office" and "serenity" are two words not often uttered in the same sentence. Step inside the offices of Los Angeles-based designer Barbara Barry, however, and serenity prevails.

White walls form a blank slate for design inspiration. Watercolors and graceful sketches dot tidy work spaces. Surfaces are illuminated by diffused California sunlight. Color is subtle, if used at all. Glamour balances simplicity.

"My office is white and clean and without decoration—a blank canvas ➤



subtle shades Barbara Barry finds her inspiration for color schemes from simple materials such as the iridescent interior of a shell. ■ A bulletin board full of inspiring images takes on a life of its own. ■ Celadon and chocolate brown is a favored color combination.

on which to create," says Barbara. The only must-have items in the office? Fresh flowers from the garden. Open space. And sunlight—plenty of sunlight.

"I am so blessed to work in California, where the light is constant and clear. Light is probably the thing that inspires me most. It seems imbued with energy and magic. It brings things alive and can render the mundane sublime."

Some would say that Barbara can do the same. Since founding her interior design firm in 1985 (projects range from private homes to restaurants and yachts), Barbara has added product design to her repertoire—creating a well-edited array of elegant pieces with an eye toward timeless simplicity: furniture for Henredon, Baker, McGuire, and HBF; lighting for Boyd; crystal for Baccarat; tile for Ann Sacks; fabrics for Kravet; bedding for Bloomingdale's; even tea and candles. The list goes on.

Determined and imaginative since childhood, Barbara notices the most diminutive of details—sometimes the extraordinary, but more often the commonplace. "I can be inspired by the simplest things," she says. "The ➤

singular style The most peaceful colors of nature—greens, blues, and browns—infuse most of Barbara's signature designs.

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luxe laboratory

"We take our work seriously, so our office is a bit like a laboratory," says Barbara.

1

2

3

color of a pistachio with its lavender, taupe, and green; the set direction of a film. I work intuitively from my senses and always begin with color. I suppose that comes from the painter in me, and being raised by an artist mother."

That attention to detail—and a knack for creating classic yet chic interiors—is evident in her office as well as in the homes of clients.

Her offices are completely uncluttered—the better to create by.

Rooms saturated in white give way to whispers of almost imperceptible color. Refined watercolors painted by Barbara are sprinkled throughout the space. Fabrics in her signature subtle palettes appear brilliant against the studio's monochrome surroundings. A graphic black-and-white advertisement for her tabletop line for Wedgwood dominates a back wall alongside a well-utilized bulletin board.

Creative time is spent not sequestered in her office, but in the trenches, collaborating with her design staff of 14. Barbara is often found perched on the corner of a desk or curled up on the conference room sofa, brainstorming with her team. Ideas flow here—unburdened by disorder.

"We take our work seriously, so our office is a bit like a laboratory with its absence of decoration and color. It allows us to approach each new project unencumbered," muses Barbara. ➤

We honored Barbara Barry as a Traditional Home Design Award winner in 1995, noting her calming style and innovation—and predicting her influence on the design world.

1989 2009

MODELS OF **INSPIRATION**

Small items and still lifes scattered on desktops throughout Barbara's studio offer a glimpse of the motivations and influences behind her myriad designs.

1 The pattern on Barbara's "Radiance" china for Wedgwood was inspired by the dots of a sea anemone, its color by the pearl-like beige of a shell.

2 Something as basic as the ethereal variations in color of a strand of pearls and the texture of this shell tile can influence the design of an entire room.

3 Barbara has had this chair miniature mock-up for years and continues to find its simplicity inspirational.

natural wonder

This bronze cricket is a constant reminder of nature's importance.

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20 WAYS BARBARA NURTURES HER SPIRIT

Custom-built shelves offer easy access to neatly stacked fabric samples in a rainbow of colors.

1 **LIGHT** It is everything! It illuminates a space and lifts my spirit.

2 **COLOR** I love subtle shades of colors because they are soft on the eye and soul.

3 **FORM** I thrill to the shape of things … from an egg to a spoon to a teacup.

4 **MY GARDEN** Nature is my biggest inspiration—mesmerizing and elegant. My garden is where I begin each day.

5 **THE BEVERLY HILLS FARMERS' MARKET** I live for each Sunday when I jump out of bed and head to the bounty that is unique to California—strawberries, avocados, ginger, flowers galore. It is endless!

6 **WALKING** I do my best thinking on my walks and always come back inspired.

7 **YOGA AND BREATHING** I start and end my day with a series of simple poses and breath work. It connects me back to my body and makes me feel alive.

8 **GREAT SHEETS** It is the most restorative thing to climb into a bed of crisply ironed sheets. I feel like a princess, and I'm grateful for all that I have.

9 **TEA** I love tea. The art of preparing it, the beautiful ways to serve it, the healthful benefit of it, and the ritual of stopping to enjoy it.

10 **SOLITUDE** It's probably the most vital thing that restores my spirit. I don't watch television or listen to much music. I like silence … in fact, I require it.

11 **DRAWING** A blank piece of paper and a sharpened pencil, and I am a happy girl.

12 **GIRLFRIENDS** From my sisters to my BFFs … listening and sharing heals all.

13 **BLANK SLATE** I love the blank canvas. Whether it is the dining table ready to be set, the dinner to be cooked, or the design ready to be sketched. That feeling of starting is so inspiring!

14 **SPACE** A clean desk and an empty room—pure potential.

15 **MY BULLETIN BOARDS** I love to put up whatever inspires me on a bulletin board. I see a connectedness in the way all beautiful things seem to relate.

16 **WATERCOLORS** I take watercolors with me everywhere I go. It's my way of capturing the inspired moment.

17 **NEW BEGINNINGS** The minute I get a new project I feel that sense of excitement and play. It's my favorite moment in a project because it is filled with potential.

18 **FAMILY** I was raised by an artist mother. It was/is everything to me—from seeing her exclaim with passion over color and ideas to building a belief in myself that I could do the same.

19 **HOME** My home is my haven, and it is a testament to my work—fresh and clean and calm.

20 **BEAUTIFUL PROCESS, BEAUTIFUL PRODUCT** I believe food cooked with love tastes better, and design made with care and good energy is evident.

find it For more information on Barbara Barry, visit barbarabarry.com.

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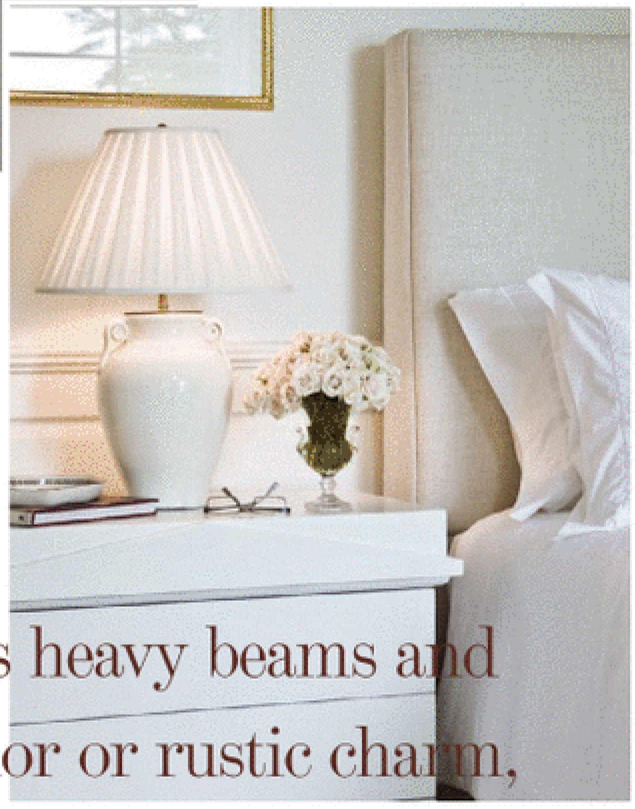
The Curtain Exchange™

BY KRISSA ROSSBUND

balanced beams



Although architectural details such as heavy beams and paneling can connote baronial splendor or rustic charm, they—and the cavernous spaces that often accompany them—can also be challenging to design around. Here, a trio of designers makes the most of these features. ➤

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CARPET AND RUGS

Ann Pyne

Kips Bay Boys & Girls Club Showhouse

New York, New York

For the don't-alter-the-paneling room she inherited at the Kips Bay Boys & Girls Club Showhouse, Ann Pyne interpreted a whimsical literary source—*Alice in Wonderland*—to lighten the attitude of a space defined by dark woodwork. The children's tale sparked design magic that fills what could have been a deeply serious room with beauty and a bit of sass.

"I wanted to maintain the Gothic look guided by the decorative beams, but I didn't want to create a 19th-century period room," says Pyne. "I wanted that proper, formal dining room that today is an old-fashioned notion."

Pictures of scenes from Alice's fanciful world were hung on the wall to establish the thought behind the room's decoration. An exaggerated checkerboard pattern on the ceiling with alternate taupe and pearlized squares provides contrast to the ethereal dogwood pattern on the walls. In the center of the ceiling, a fixture evocative of a giant mushroom hangs over the dining table. The table looks as though a silver-leaf tablecloth carved from wood has been magically spread across a surface supported by a tree-trunk base. Fantasy chairs with triangular backs and seat aprons have a house-of-cards temperament, coordinating playfully with a pair of Parsons chairs covered in a brown-and-white chevron fabric. The room's imaginative plan is reflected in a Gothic arch mirror that suggests Alice peering through the looking glass. ➤

Produced by Bonnie Maharam   Photographs by Bruce Buck

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And my shower exactly
how to wake me up.
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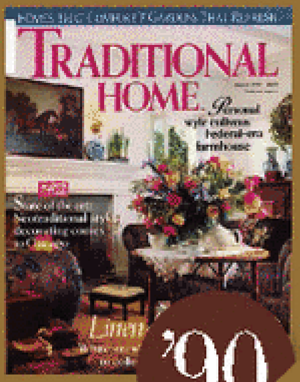

august '90

More than 700 rooms, 100 showhouses, and 10 special showhouse editons later, we've continued to salute these philanthropic and innovative design meccas since 1990.

19892009

Frank Ponterio

Lake Forest Showhouse

Lake Forest, Illinois

When designer Frank Ponterio took over the raw space of this family room—an addition to a historic house in Lake Forest, Illinois—he crafted a scheme that balances luxury with ease. The scale of the room is grand, but with a ceiling contoured by reclaimed wooden barn beams, the level of formality is not.

"To live elegantly is to be able to relax," says Ponterio. "I designed this room as if it were for my family. We live for those moments when it's only us. I wanted to restrain the mass of this room to make it more intimate."

Furnishings and fabrics, rendered in a palette of cream and taupe, were scaled to the room's proportions and limited in number to avoid an overstuffed feeling. An antique camelback sofa is partnered with a new sofa, while a pair of extra-tall wing chairs balances the fireplace's heft. The contrast of an iron-and-crystal chandelier against the weathered beams grants the space a casualness that doesn't dilute its sophistication. ➤

Produced by Hilary Rose Photographs by Edmund Barr

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ENERGY STAR

Frank Hodge

Old York Showhouse

York, Maine

In a summer house, activities tend to focus on the outdoors. But when designer Frank Hodge set about planning a master bedroom for Maine's York showhouse, he brought the focus indoors by complementing the ocean view and crafting a restful space with a neutral palette, classic furnishings, and warm antiques.

The bedroom had rustic beams and spacious proportions. It provided plenty of real estate to accommodate multiple furniture groupings unified by a simple color plan with fabrics and paint finishes in variations of white. A linen-upholstered headboard in ivory provides a modern touch in a room fitted with such serious antiques as a 17th-century Italian desk and a curvy, 19th-century desk chair covered in linen damask. Elegant touches of gold on the hardware of white-painted bedside tables and on frames for artwork and a mirror give the room a luxe lift. "I wanted to maintain a traditional look," says Hodge, "but with special moments of formality to play against the rustic beams."

In the fireplace sitting area, a 1920s camelback sofa is covered in the same linen as the window seat cushion, while twin armchairs that face a custom trunk designed by Hodge are made au courant with a faux ostrich covering.

Produced by Estelle Bond Guralnick   Photographs by Bruce Buck

For more information, see sources on page 178

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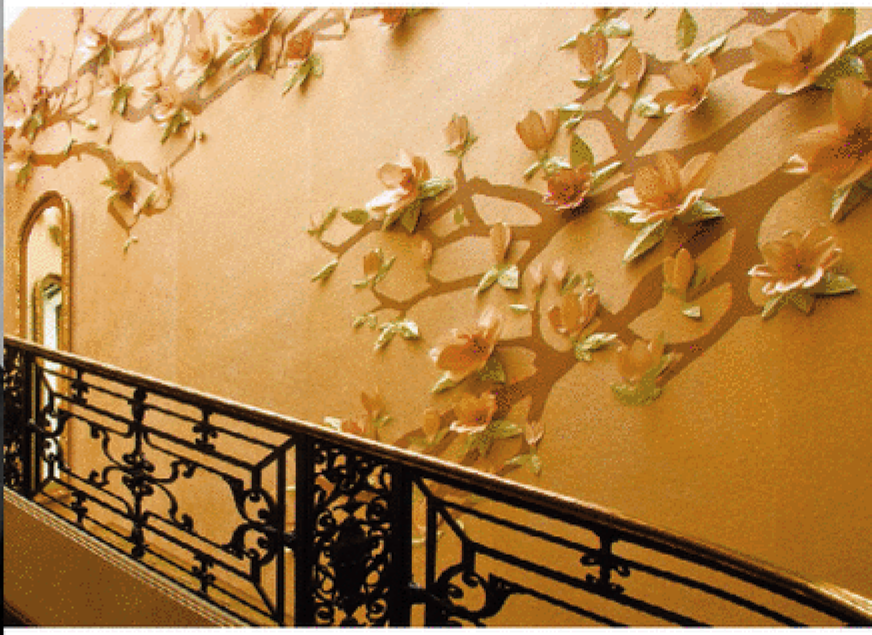
Plenty of our dearest friends have also been moving and shaking for a couple of decades—or longer. So, we thought we'd have a little fun and bring them into the festivities. There are lots of "Can you believe it?!" moments. Post-its have been around for 30 years. How those little yellow pads changed our lives! DKNY, Donna Karan's lifestyle brand, is 20. Wedgwood's remarkable history spans 250 years. L'Oréal hit 100. William Switzer, a family-owned furniture company, started a half-century ago. And, don't forget Charles Darwin or Abraham Lincoln. If alive, they'd be 200 years old—impossible, we know—but their legacies thrive. Talk about survival of the fittest!



40
MAYA ROMANOFF

A dazzling convergence of innovation and artistry remains the core of this Chicago-based business. Romanoff's exquisite surface materials have come a long way from his earliest experiments with tie-dye. (He *did* start in 1969.) "Bedazzled," a glass-beaded wall covering, made its way into the Cooper-Hewitt National Design Museum's collections. Other best-sellers include "Mother of Pearl" capiz shell tiles, "Weathered Walls," derived from tie-dye techniques, "Stitched," *above right,* designed with David Rockwell, and laser-cut wood veneers, *above left.* Extraordinary material begs inventive applications—on walls, furniture, ceilings, and more. For the 2009 Kips Bay showhouse, New York designer Amy Lau worked with artist Jo Lynn Alcorn and Romanoff on a neo-rococo installation, *top.* And, she's delving into the archives to help update and reintroduce some of the first products from this family firm. With Maya as creative force and wife Joyce as president, the next generation plays key roles, and artisans they've worked with for years are close as kin (mayaromanoff.com). ➤

PHOTOGRAPHS: PORTRAIT, EREZ SABAG; KIPS BAY INSTALLATION, KRIS TAMBURELLO; LASER-CUT WOOD VENEER, GEORGE LAMBROS; STITCHED, FRANK OUDEMAN

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250 KEW GARDENS

The Royal Botanic Gardens, Kew—a UNESCO World Heritage site just outside London—is more than a pretty place (kew.org). Kudos for their conservation work and supporting the arts.

the first KitchenAid stand mixer weighed in at 65 pounds!

50 BARBIE

Since 50 is the new 30, this blond bombshell is just hitting her stride. Sure, she looks a little plastic. But Barbie has it all, with careers as a race car driver, Rockette, and even presidential candidate. Plus, she built her dream house. This fall, Jonathan Adler pays homage with a line that includes this needlepoint pillow (jonathanadler.com).

90 KITCHENAID

The company celebrates the 90th anniversary of its first electric stand mixer with a special edition in snazzy candy apple red with a glass mixing bowl. Housewives rejoiced again when the first KitchenAid home dishwasher came out in 1949. The brand is a mainstay of many an American home (kitchenaid.com). ➤

20 MITCHELL GOLD + BOB WILLIAMS

Clean lines. Quick shipping. Fair prices. What more timeless combo could anyone in the market for new furniture want? For 20 years, Mitchell Gold and Bob Williams—whose name was recently added to the brand that he's been instrumental in designing from the get-go—have expanded from upholstery, including this Dexter sofa, to case goods, accessories, lighting, and a new line of bedding dubbed "Modern Linens." What's more, the family-friendly company was the first in the industry to offer on-site day care (mgbwhome.com).

PHOTOGRAPHS: BRACELETS, KATEL RIOU©CARTIER; KEW GARDENS, RGB KEW; MIXER, COURTESY OF KITCHENAID; PORTRAIT, INNOVATIONS IMAGING; SOFA, FANJOY LABRENZ

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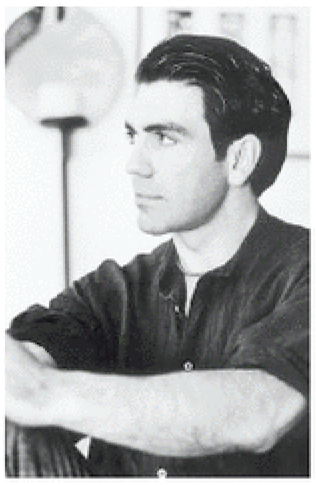
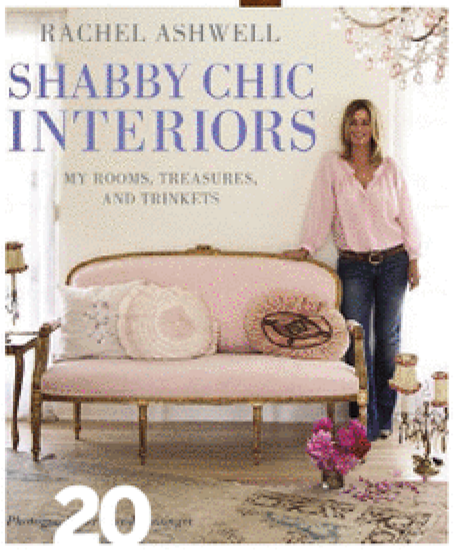


20 MICHAEL ARAM

Metal takes on magical properties in the hands of this American-born artist (michaelaram.com) whose home and workshop in New Delhi, India, provide creative juice for collaborations with talented artisans. For 20 years, they've made his nature-inspired furniture, tableware, and accessories by hand, putting traditional techniques to new ends, like this "Pomegranate" double nut bowl, *below.*

20 STICKLEY

Kudos to the Audi family, furnituremakers who so loved Stickley quality that when the classic American company was struggling in 1974, they bought and revived it. To mark 20 years since it began reissuing its Mission furniture, Stickley has launched a new collection, including this lounge chair (stickley.com).



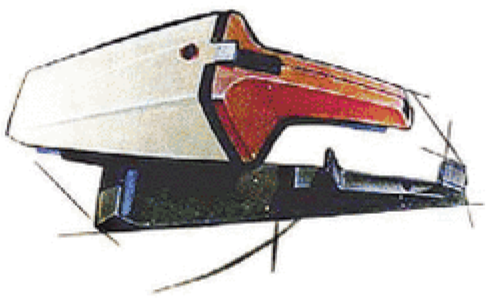
20 RACHEL ASHWELL

She shuttered her shops—and started a blog. Still, we love Ashwell's seminal style two decades on. Look for her line at Target. And, don't miss *Rachel Ashwell Shabby Chic Interiors* (CICO Books, October 2009). It offers a glorious tour of houses—and her evolution.

PHOTOGRAPHS: CHAIR, COURTESY OF L&J.G. STICKLEY; BOOK, AMY NEUNSINGER; DUSTBUSTER, COURTESY OF BLACK & DECKER; IRON, COURTESY OF ROWENTA

100 ROWENTA

It's easy to take ironing for granted, but Rowenta, formed in 1909 in Germany, was the first to give us steam irons and temperature controls to adjust for different fabrics. The First Class travel iron, their latest innovation, weighs just over 1.5 pounds and measures less than 8 inches long (rowentausa.com).



30 DUSTBUSTER

This 1979 invention led to a whole new category of cleaners. Black & Decker's DustBuster earned its spot in the Smithsonian (blackanddecker.com/dustbuster).

last year, Stickley bought Nichols & Stone, a 150-year-old U.S. furniture company

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BY LAURA HELLER
PRODUCED BY LISA MOWRY

work in peace

Eliminate cords and simplify electronics for **a serene home office**

A French side table works as a desk in a home office in the Atlanta Decorators' Show House 2009. Designer Carole Weaks used textures and soft furnishings to create a calm room.

The idea of an uncluttered home office, like that of a clutter-free desk at the official office, may seem a pipe dream. But with a little help from modern technology, you can marry classic form to high function. Dreams *can* come true.

First, going wireless is an absolute must. Get a wireless router. That's the box that attaches either to a cable outlet or to a phone jack and lets you connect to the Internet without a cord. The easiest way is to call the cable or phone service providers in your area and compare wireless plans.

Once you've made your choice, buy a router either from the provider or from a local computer or electronics store. From there, just follow the setup directions (most are fairly simple) or pay a small fee for installation. Once you're connected, that wireless signal will get you online from anywhere in your home. Smartphones, notebook computers, and game devices can all be set up to tap into the signal, and those devices can "talk" to each other, creating your own personal network. Add a printer, connect it to the router, and no other special equipment is needed. The router does all the work, telling the printer to do its job.

Multifunctional devices, such as printers with built-in scanners, do need to be hooked directly to a computer for transmitting a scanned image to a hard drive or uploading to a Web site. But you can get around this by using a small memory card or flash drive. Load scanned images or documents onto a removable device and transfer to a computer via USB ports. (USB stands for Universal Serial Bus. It's the standardized plug that lets you attach all the peripherals, including thumb or flash drives, cameras, iPods, and printers. The port is what that USB plugs into.) ➤

PHOTOGRAPH: EMILY FOLLOWILL

MODERN HISTORY
WWW.MODERNHISTORYHOME.COM

cordless phones are great, but they can interfere with WiFi signals at home. Some in the higher megahertz range claim to work on a different frequency, but this isn't always true. Keep receipts and test them before committing.

a few words about security: Enable it. Seriously, password protect your home network—and not with your birthday or child's or pet's names. Someone living nearby or even parked outside could easily get everything they need to steal your identity from an open network. Turning on the security takes one minute; cleaning up your credit can take years.

Desk placement will determine the next step—cord control. (Unfortunately, cords are always an issue in the office, even with a wireless system.) Desk up against the wall? Make sure it's on casters for maneuverability, to better reach outlets or add devices. If facing into the room, tack cords to the least visible side of the desk and mount a power strip underneath the furniture. Use electrical tape or plastic staples; never use metal around cords and never bend or hammer an Ethernet cord, which is easily damaged. (An Ethernet cable allows for the transfer of data at high speeds. This is the thicker, bulkier cable that replaced the phone lines used in dial-up connections.)

Power centers are the quickest and most functional way to control cords. New models label each outlet by device, so no more guessing or tugging to see what plug is attached to which device. There are built-in phone jacks and cable hookups, even USB charging ports. All are protected against electrical surges, and an environmentally friendly option cuts off power-sucking standby modes, thus saving energy.

Notebook computers can be easily tucked away when not in use. Still using a desktop model? Mount the tower underneath the desk. Office supply and computer stores sell brackets for this purpose, as well as shelves that slide out and swivel, allowing access to USB ports.

Flat-panel TVs or large LCD monitors can be wall mounted or tucked away on a shelf. If the room gets a lot of natural light, choose an LCD monitor that minimizes glare.

Switch to a Bluetooth-enabled wireless mouse and keyboard to keep wires off surfaces. In fact, look for the Bluetooth symbol on accessories. Headsets, headphones, and speakers can work together through a dedicated Bluetooth signal that operates separately from WiFi. (WiFi allows devices to communicate over available radio spectrum and connect to the Internet without wires. Bluetooth is a wireless protocol that lets small devices communicate across small areas.)

Products from FlatWire are great for hiding cords. Just as the name implies, the wire lies flat against any surface. Consider further camouflaging cords by laying them under carpet or rugs, or bundle them up in bendable tubes or casings. These cord-bundling products are available at most home improvement, office, or electronics stores, and many are paintable. Add some soft seating, and your home office will be as much a retreat as a workplace. ■

For more information, see sources on page 178

Paper-thin FlatWire makes wiring disappear under carpet, plaster, paint, or wallpaper (flatwireready.com).
Top: A power center/surge protector helps manage multiple cords (monstercable.com).

PHOTOGRAPHS: PETER KRUMHARDT

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20 American idols

THE KENO BROTHERS' FAVORITE 20TH-CENTURY **FURNITURE DESIGNS**

BY DORIS ATHINEOS
PRODUCED BY LEIGH KENO AND LESLIE KENO

1 GUSTAV STICKLEY

In the early 20th century, Stickley pioneered the Arts and Crafts style in America, and its uncluttered lines, exposed joinery, and quality craftsmanship remain relevant today. The Kenos love his mix of metal and wood (less so the later pieces by his brothers Lee and John George). "We can't keep our hands off the hand-hammered copper hardware," says Leigh. "Stickley made his furniture from white oak and darkened it by exposing the wood to ammonia fumes. The original finish is all-important."

2 PHILIPPE STARCK

He may not be American, but nothing can rekindle your romance with a mahogany highboy like French designer Starck's "Louis Ghost" chair, which he gave birth to in 2002. "Lucite adds fresh light to dark rooms," says Leslie. "It's a stripped-down Adamesque chair," says Leigh. So bare, in fact, that you can see right through it. (Both brothers hunt for vintage Lucite, too.)

3 GEORGE NELSON

Never did 18 padded vinyl cushions look more like gumdrops than when George Nelson (and design colleague Irving Harper) arranged them to form the "Marshmallow" sofa in 1956. "It represents the 20th-century atomic age the same way a Goddard highboy represents the 18th century," says Leslie.

4 WHARTON ESHERICK

The Kenos fall hard for crafty furniture designed by Esherick, who handcrafted his own studio (now the Wharton Esherick Museum near Valley Forge, Pennsylvania) right down to the hand-carved front-door latch. He pioneered the studio furniture movement in America. "His furniture," says Leigh, "looks more like sculpture. It appears to float."

5 FRANK LLOYD WRIGHT

"He made furniture and architecture one," says Leslie. In 1955, the revolutionary architect designed fabric for Schumacher and furniture for the then Heritage-Henredon furniture company. "Wright's Henredon coffee tables and cabinets come up at regional auction houses and can sell for three or four figures," notes Leigh. ➤

PHOTOGRAPHS: SIDEBOARD, MUSIC STAND COURTESY OF RAGO ARTS AND AUCTION CENTER; CHAIR COURTESY OF MOMA; SOFA COURTESY OF WRIGHT AUCTION HOUSE; PORTRAIT, BRYAN McCAY

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6 HARRY BERTOIA

"Bertoia was clearly thinking outside the box when he developed his incredibly airy, nearly transparent chairs," says Leslie. The twins' favorite, the metal-grid "Diamond" chair, was produced by Knoll in 1952. Its success allowed the talented artist to pursue his real passion, sculpture (from still, squat bushes to quivering reed-like rods).

7 WARREN PLATNER

The wheat motif harks back to the 18th century, but in the 1960s architect Platner shaped rods of steel into a mesh-style base that he compared to a sheaf of wheat. "It looks airy, but it's made of hundreds of nickel-plated steel rods," notes Leslie. "There's no way you can improve the design. It's an icon."

8 EDWARD WORMLEY

Wormley was the creative force behind mid-century furnituremaker Dunbar. He blended craft and modernism in ways that the Keno brothers can't resist. "We love the asymmetrical way he integrated ceramic tiles in his design," says Leigh.

9 GEORGE NAKASHIMA

"When you look at Nakashima's furniture, you can still see the tree," says Leigh of the famed woodworker who in 1952 received a gold medal for craftsmanship from the American Institute of Architecture. The rough, rugged edges, butterfly joints, and free-form design are what appeal to the nature-loving twins. "Woodworking was a form of prayer for him," says Leigh. "He brought the soul of the tree to life."

10 HARVEY ELLIS

"We love Ellis's stylized inlays of copper, brass, and mother-of-pearl," says Leigh. "Not many people know, but some of Stickley's best pieces were designed and finished by Ellis."

11 VLADIMIR KAGAN

Queen Anne style's shapely S-curves reappear in Kagan's soft-sculpted, sumptuous sofas and chairs. "We're attracted to curves," says Leslie. "That's a basic, primal attraction." Kagan neatly wraps his boomerang curves in upholstery. "His furniture is so timeless," says Leigh. "You can't tell whether it was made in the '50s or yesterday." He calls the free-floating "Serpentine" sofa "killer."

12 EERO SAARINEN

Saarinen created the single-stem chair base to eliminate "the slum of legs" under the dining table. "The 'Tulip' chair is the pure essence of the form," enthuses Leslie. Unlike modernists who were seduced by hard angles, the Finnish-born, American-raised Saarinen embraced "flowing, organic shapes," says Leigh.

13 ISAMU NOGUCHI

The most popular coffee table in the world was designed in 1944 by the American-born Noguchi. He changed the living-room landscape forever with two simple arcs of woods and a glass top. The Kenos' favorite is a lesser-known white marble version, but it's no surprise that Noguchi apprenticed with Constantin Brancusi in Paris. "There's power in simple shapes and voids," says Leslie. ■

OTHER IDOLS

14 Charles and Henry Greene
15 Charles and Ray Eames
16 Louis Comfort Tiffany
17 Frank Gehry
18 Charles Rohlfs
19 Sam Maloof
20 Wendell Castle

PHOTOGRAPHS: STRAIGHT CHAIR, COFFEE TABLE, COURTESY OF SOTHEBY'S; ORANGE CHAIR COURTESY OF WRIGHT AUCTION HOUSE; TABLE COURTESY OF RAGO ARTS AND AUCTION CENTER; SOFA, COURTESY OF VLADIMIR KAGAN COUTURE

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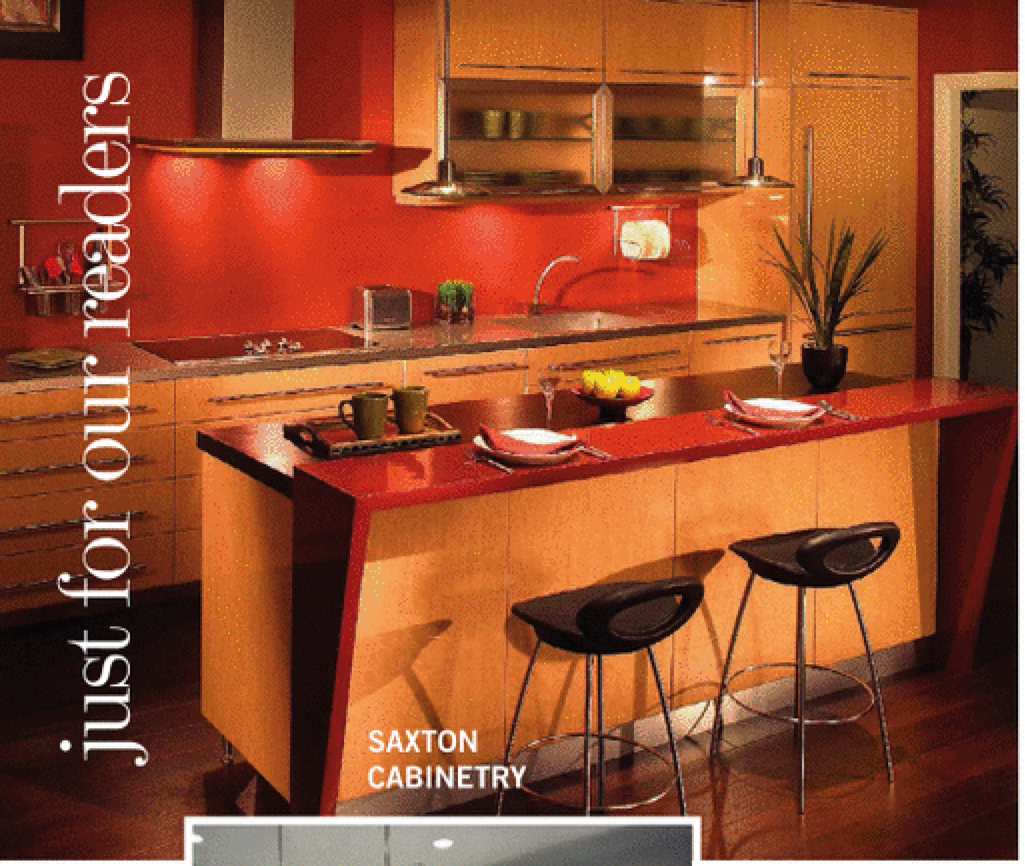
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BY KRISSA ROSSBUND
PHOTOGRAPHY BY KARYN MILLET

OLD FRIENDS MAKE NEW MEMORIES AT AN **ANNIVERSARY PARTY**

Celebrating life's milestones—an engagement, a graduation, a going-away—is pure joy, especially when Catherine Bailly Dunne and Tanis McGregor take charge of the bonhomie. You met this event-planning duo in our March issue, when they hosted a glamorous birthday luncheon. Now the Los Angeles-based founders of Door Couture are joining the *Traditional Home* team to regularly share their entertainment know-how.

Their assignment? A 20th wedding anniversary party for their friends Ted McGinley and Gigi Rice. Catherine and Tanis gather the couple's neighborhood friends (and carpooling cohorts—their children all attend the same school) for an enchanting evening where party dresses dazzle, champagne bubbles, and memories are made. "Since this is an anniversary party, we want formality," says Tanis. "Exquisite china, ➤

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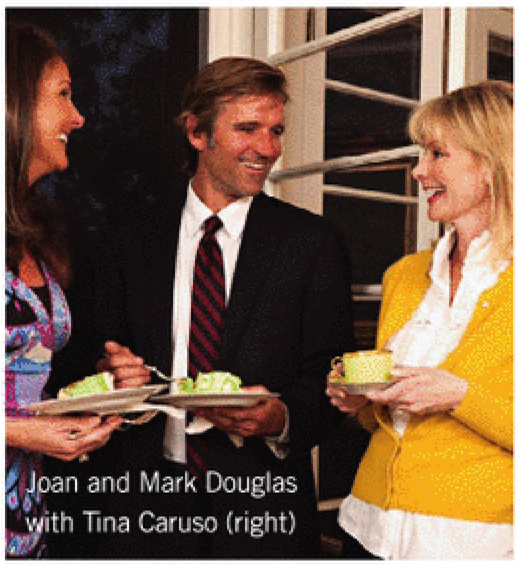
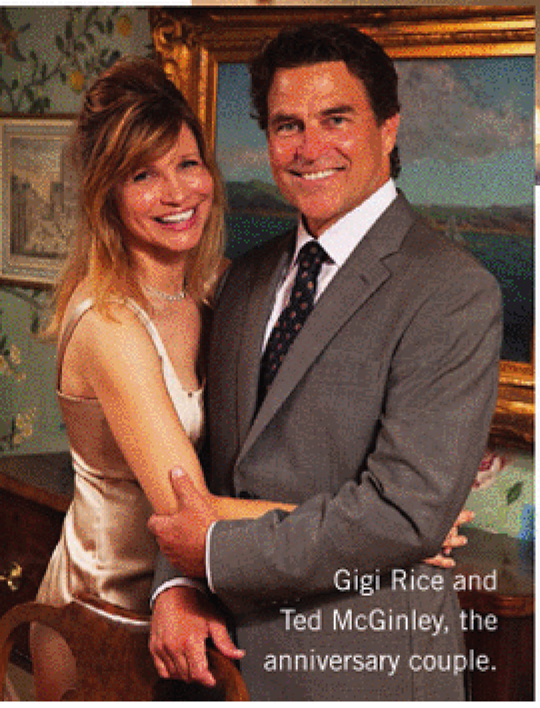
ever so fancy

The table is set with "Avington" porcelain chargers, "Gosford" dinner and salad plates, and "Flavia" stemware; all from William Yeoward Crystal (williamyeowardcrystal.com). "Evoca" gold-plated candlesticks and "Blossom" bisque bowls with stands are both from L'Objet through Neiman Marcus (703/761-1600). Wine bottle menu cards are by Black Ink (310/573-9905). Tassels used as napkin rings are from Houlés (houles.com), trade.

Below: Pink and green flowers tucked into a fuchsia cachepot enhance the shimmer of pink crystals on the orchid stands.



Joan and Mark Douglas with Tina Caruso (right)



Gigi Rice and Ted McGinley, the anniversary couple.

Tempting treats include a cake with apple-green fondant icing, *right,* from Sweet Lady Jane (323/653-7145) and chocolate truffles from Valerie Confections (888/706-1408), *top.*

crystal, and sterling—both new and heirloom—allow guests to escape the mundane, and experience an elaborate setting that is extraordinary."

An exuberant hand-painted mural of branches and blooms that wraps around the formal dining room gave Tanis and Catherine the green light for establishing a table scheme with visual oomph that coordinates with the space. Like a striking Broadway set, the beautifully adorned table is the backdrop for a performance of infectious laughter, sentimental toasts, and much storytelling.

To highlight the intense, saturated hues of the gold-rimmed dinnerware—a porcelain ensemble that combines apple-green chargers with dinner and salad plates in a magenta, orange, and cornflower-blue motif—the design team selects plain white linens. Crystal stemware and antique sterling flatware with elaborate patterns add layers of detail. To accentuate the tassels that hang from the dining chair cushions, gold-braided tassels also serve as napkin rings. ➤

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After so many years,

an anniversary is more than a celebration of the exact date that you were married.

bit of bubbly
The toasting station is outfitted with "Vesta" crystal champagne flutes and a "Knowle" porcelain cachepot; both William Yeoward Crystal.

Chef-caterer Maire O'Keefe serves Gigi Rice (center) and guests Monica and Ross Lacy.

Tanis McGregor and Catherine Bailly Dunne

Instead of a simple centerpiece, an ornate one connotes a sense of *very* special occasion. Here, elaborate gold candlesticks are flanked by orchids displayed in dramatically big white bisque bowls set into gold stands that are studded with droplets of sparkling pink crystals.

To get the party off to a delectable start, an appetizer menu of heart-shaped grilled cheese sandwiches with fig jam, tuna tartare on wonton crisps with wasabi aioli, and roquefort popovers is served to guests as they arrive. Knowing that party flow is paramount, Catherine and Tanis created mini food-and-beverage stations in adjacent spaces. Next to the dining area, a round table is set with champagne and crystal flutes awaiting a toast. Another area houses the cake and coffee service.

"Anniversaries are about celebrating not only a couple's marriage but their children and the life they've created," says Catherine. "It's fun to look at old pictures, retell stories, and laugh at how some of the details have changed over the years."

Chef and caterer: Maire O'Keefe (thymecafeandmarket.com)

GRILLED TEA SANDWICHES

Here's a fun way to add an elegant twist to an old favorite.

Using desired biscuit or cookie cutters, cut shapes from slices of bread (whole grain, Italian, or sourdough). Spread one side of each cutout with butter. Spread the unbuttered side of half of the bread cutouts with fig preserves. Top preserves with a favorite cheese—Brie, white cheddar, crumbled blue, or goat cheese. Top with remaining bread slices, buttered side up.

Grill with a panini press or in a skillet, turning once, until cheese melts and bread is toasted to a golden brown. Garnish with a dollop of preserves and a sprinkle of minced green onion.

Meet Karen's nuclear family.
Jacob and Jarrod had always excelled in math and science. Still, Karen Gallagher was pretty surprised when her sons announced they had been accepted into the Navy's Nuclear Propulsion Program. Of course, after surprised came nervous, proud, scared and a host of other emotions.
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Renovating a galley kitchen and adding a sitting room created a space more conducive to conversation.

BY AMY ELBERT
PHOTOGRAPHY BY TRIA GIOVAN
PRODUCED BY BONNIE MAHARAM

talk to me

A KITCHEN REDO MAKES FOR EASY LISTENING

Engaging teenagers in dinner conversation isn't easy. Factor in a kitchen with no dining area and working parents with long commutes, and it's almost impossible.

Nearly every weeknight when daughters Katy and Isabel, now 20 and 18, were younger, Joan Gullans Pluck would prepare dinner for them first. While the girls ate in the dining room, Joan returned to the kitchen to make dinner for herself and husband Garrett, who arrived home late. "I rarely sat with them because I was fixing the meal for my husband and myself," Joan says.

After several years of cooking in isolation and eating in shifts, Joan had enough. "The girls were in their teens, and it was important that we had some time to sit and talk," she says.

Creating an eat-in kitchen was the Plucks' main impetus for renovating their New Canaan, Connecticut, home, but there were other issues. The galley kitchen had been remodeled in the 1980s, and appliances were dated. There were only two east-facing windows, so the kitchen was dark, particularly in the afternoons. A laundry room adjacent to the kitchen took ➤

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may '97

Along with a delightful tour of four Savannah, Georgia, gardens, our May 1997 issue featured a sunny kitchen renovation by architectural designer Louise Brooks.

1989 2009

forever true

Louise Brooks has designed countless projects since she founded her architectural design business in 1988. Many of those projects have been featured in *Traditional Home,* the first in May 1997. While styles change over the years, Brooks designs with her clients' needs in mind and stays true to these principles:

- **Keep cabinets, trim, and other details** in tune with the house's architecture.
- **Allow for traffic flow** and adequate work space, so no one feels trapped or crowded in one area.
- **Plan for storage** and use every nook and cranny. You can never have too much.
- **Open rooms to the outdoors** to maximize light.

Architectural designer Louise Brooks (left) renovated and enlarged the kitchen of her sister, Joan Gullans Pluck. Brooks created more dining space in the kitchen, including a cozy breakfast nook and island seating.

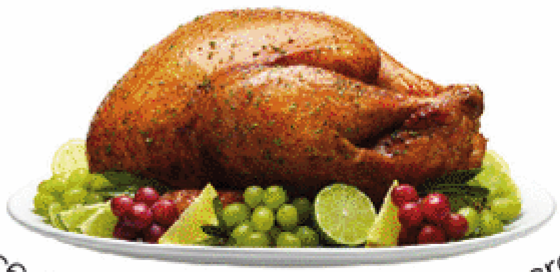
up space needed for a dining area and better storage. The existing kitchen lacked warmth as well, and Joan wanted a more inviting and comfortable gathering area. "The absolute must-haves were a fireplace in the kitchen area, lots of windows to absorb the sun, and high ceilings," Joan says.

Joan consulted an architectural designer with one-of-a-kind insights into the family's needs—her sister, Louise Brooks. "Louise is very talented and has a great sense of proportion, details, room flow, and intimacy," Joan says. "She also has a family, knew mine very well, and knew exactly everything I would want. She had it designed in no time."

Brooks bumped out the east and north sides of the house to create a new kitchen and sitting room and a new back porch with storage areas. The bump-outs more than doubled the size of the existing kitchen. She pushed ceiling heights to 9 feet and lined exterior walls with ceiling-high windows that flood the space with sunlight. ➤

Is it a refrigerator?

Ice cream. Ice cream. Everyone loves ice cream. Yum. Top freezer drawer. No question.



Ice cream. Ice cream. We all scream for...turkey? Bottom freezer drawer. Definitely.

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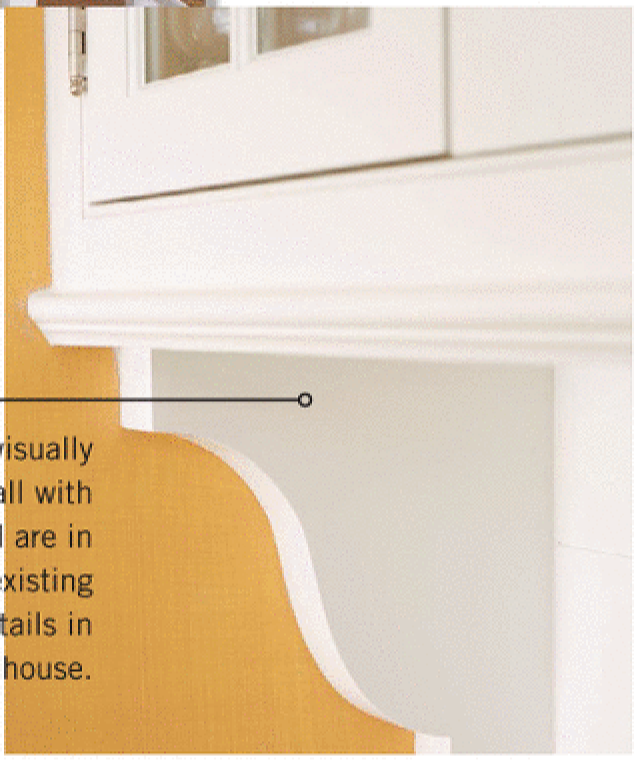
Vintage boat lamps were refurbished and suspended above the 10x4-foot island, a nod to the homeowners' passion for sailing. The warm copper and brass finish on the fixtures inspired the golden peach paint color used on the kitchen walls.

Mantel-style trim above the range conceals the vent hood and provides clever storage solutions. Serving and holiday dishes are kept in upper cabinets, and spices, oils, and cooking supplies are tucked in counter-level niches next to the range.

A TV is concealed behind cabinet doors in the island facing the sofa.



Graceful brackets visually link the upper wall with base cabinets and are in keeping with existing architectural details in the 1930s house.

Laundry facilities were moved upstairs, opening up space at one end of the kitchen for a sunny breakfast nook. An antique oval table and white-painted chairs pull up to a built-in window seat topped with pillows. Classic wood trim and crown moldings frame the breakfast nook and are suitable for the Plucks' 1930s shingle-style house.

A wood-burning fireplace in the sitting room is also trimmed with white wood paneling and is visible from the kitchen work area. "We like to entertain but we prefer to do this on a casual level, so the fireplace provides great ambience while friends and family hang out," Joan says. Brooks designed space for a television inside the cabinets on the sitting-room side of the island, so people can watch TV while chatting with the cook.

A deep farmhouse-style sink in the island allows the cook to face the sitting room and talk with family or guests while preparing a meal. Paper towels are discreetly tucked into a built-in dispenser to the left of the sink, right under the ➤

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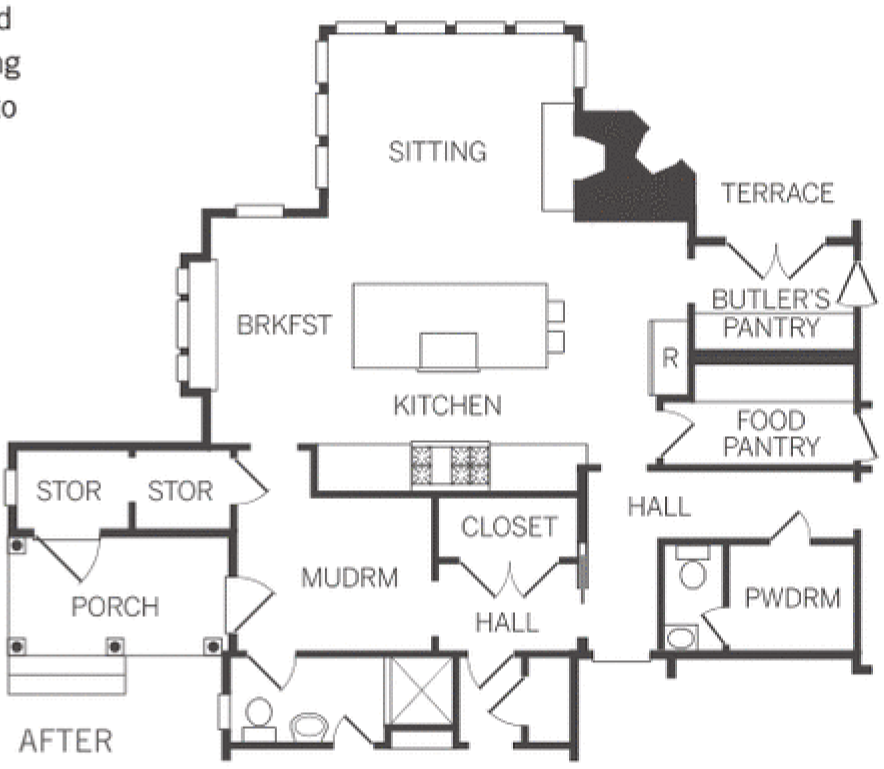
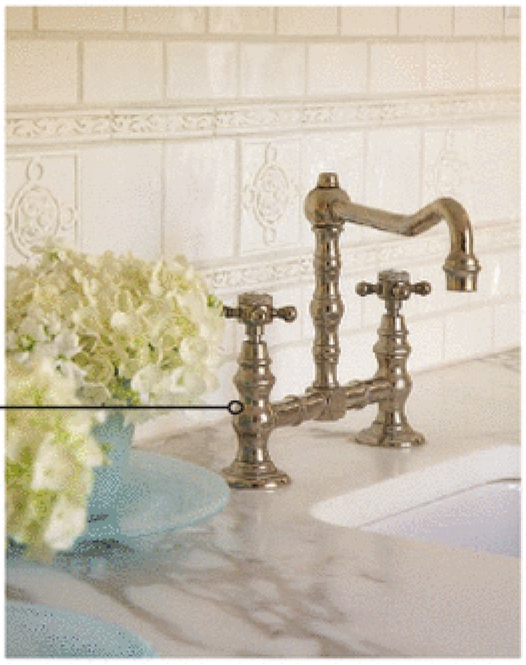
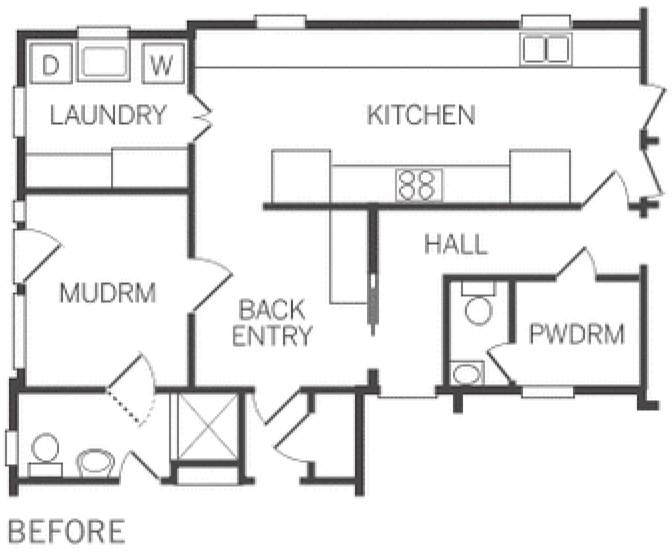
A kitchen wall was bumped out to create a sunny sitting area with a fireplace next to the renovated kitchen.





A vintage-style faucet and subtle white-on-white tiles dress up the butler's pantry that links the kitchen to an outdoor terrace.



counter—one of Brooks's clever trademark storage solutions. Directly beneath the paper towels is a pull-out trash bin designed to look like a drawer. Brooks incorporated storage wherever possible, including clever spice cabinets tucked in the mantel-style niche that tops the range. The window seat in the breakfast nook stores seasonal cooking supplies.

Three antique ship lights (the sisters and their families love to sail) hang above the island. "The lights are actually either squid lights or searchlights off of a boat," Joan says. "The copper finish is what inspired the color for the walls. I absolutely love the color. It is cheery, bright, and different."

Brooks brought in a decorative painter who layered custom-mixed gold-toned paints on the walls, and combed the damp paint to create a subtle crosshatch pattern. On the kitchen walls the deeper color was applied last, while in the bar area the lighter hue was applied over the dark. "It was the same color combination, but she just reversed the order in the bar area," Joan says. "I was thrilled with how beautifully the colors work together."

More than beautiful, the kitchen is a cook's delight, Joan says. "I love to cook and so does my daughter Isabel. The large island space is a great area to do lots of prep work together."

Mother-daughter communication has benefited, too. "The renovation has changed our lives as a family," Joan says. "Sitting at that table, we've had some incredible conversations."

Architectural designer: Louise Brooks

For more information, see sources on page 178

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BY AMY ELBERT | PHOTOGRAPHY BY JOE SCHMELZER

love this rerun

A HOLLYWOOD COUPLE GOOD AT MAKING US LAUGH **GETS SERIOUS ABOUT ECO DESIGN**

Like something out of a TV sitcom, mixed signals and name confusions led a real estate agent to show the wrong house to a Los Angeles couple: Monica Rosenthal, who co-starred in the Emmy award-winning TV series *Everybody Loves Raymond*, and her husband, Philip, creator, writer, and executive producer of the show. Even though the 1920s house was in the midst of a renovation and not for sale, the Rosenthals made an offer to the owner, interior designer Timothy Corrigan. ➤

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3 salvaged stone

was taken from a terrace during landscaping and installed on the dining room walls to add rustic old-world character to the previously dressy room.

2 solar shingles

are low-profile solar panels designed to blend with traditional roof shingles. The panels capture light emitted by the sun and convert that energy into electricity.

4 antique doors

from Italy open to the foyer, with an antique console, mirror, and lamps made from 19th-century candlesticks.

"They liked the house so much that they contacted me to see if I would be willing to sell it on the condition that I complete it for them," Corrigan recalls. The designer agreed, and the Rosenthals bought the property in 2005.

"When we first saw the house, it was completely gutted," Monica says. "But when I walked into the kitchen area, I was struck with how open it was. From both sides of the room you looked to beautiful views outdoors. I knew we could live here. I could envision this as a space where we could all hang out."

The couple and their two children, Ben, 15, and Lily, 12, had just returned from a vacation in Italy, and the family was looking to create a casual Italian-style farmhouse. "We entertain a lot and have a lot of events here," Monica says.

Owning a large home raised issues, however. "I was concerned about our carbon footprint," she says. "I'm still conflicted about being a resource hog." Those concerns prompted Monica and Corrigan to incorporate as many green products as possible. And because the house was being renovated, they could add many sustainable and eco-kind materials from the ground up.

Monica requested insulation made with recycled cotton denim rather than

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5 reclaimed wood
planks and beams supplied by a California-based company, TerraMai, were added to the ceiling, which previously was painted with clouds (terramai.com).

fiberglass. She also spearheaded the installation of two types of solar panels. Inconspicuous low-profile “solar shingles” blend with regular roof shingles while collecting energy from the sun. And highly efficient silicon panels are mounted on wood awnings that project over bedroom balconies.

Corrigan recommended using recycled steel for structural support. “It doesn’t cost any more and is just as durable,” he says.

The designer tapped a California-based company that specializes in locating and selling reclaimed lumber that he used to fabricate into ➤

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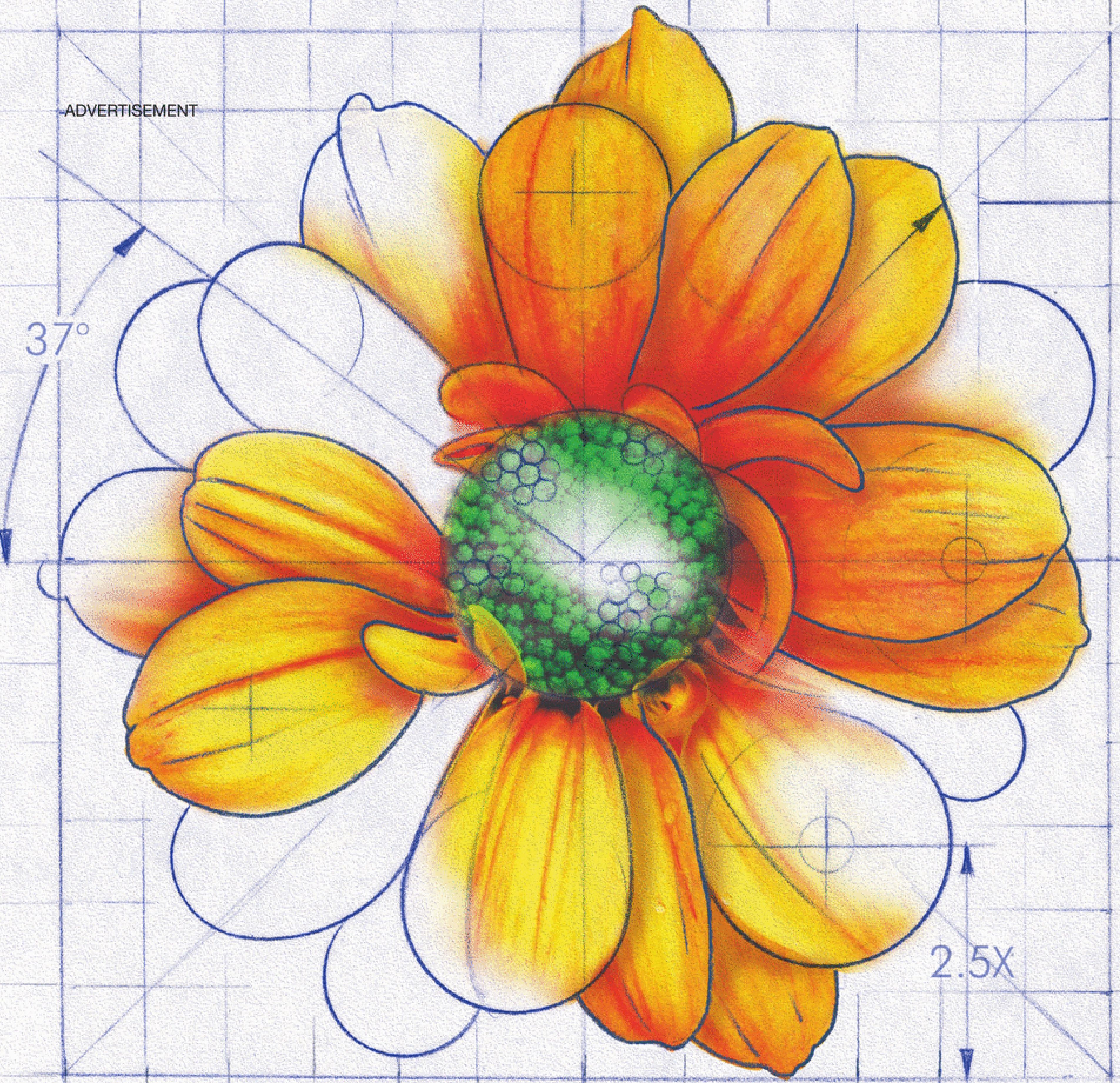

Sustainable Green

A PLAN FOR LIVING GREEN, EVERY DAY

We applaud the vision, dedication and commitment it takes to build a green dream home and started thinking about other ways to keep green going. Simple, easy and inexpensive ways we can help sustain the planet for future generations — like reducing landfill by finding new uses for old things. An empty wine bottle can be a vase, an unused mug can hold pencils.

Trade in your leaf blower for a broom. Compost coffee grinds instead of pouring them down the sink and wasting water and electricity using the garbage disposal. Minimize the paper you use, print on both sides and recycle when you're done.

Another way to live a more sustainable life is to use cleaners made with natural ingredients, like Green Works® cleaners. This entire line of cleaners, including our dishwashing liquid, new laundry detergent and new laundry stain remover, is made with ingredients derived from coconuts, lemons and other plants. Green Works® products get the job done naturally ... and that's an idea we can all build on.

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The maker of Green Works® natural products is a proud supporter of the Sierra Club's efforts to preserve and protect the planet.

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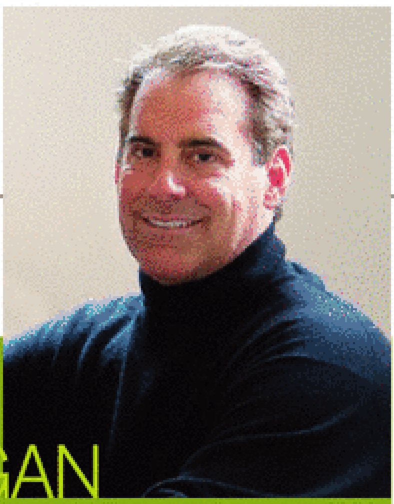

ECO-LUXURY BY TIMOTHY CORRIGAN

- Use paints low in VOCs (volatile organic compounds).
- Seek out organic and eco-friendly fabrics colored with safe dyes now proliferating in the market.
- Switch to all-natural home-care products. (The Timothy Corrigan Home Care line is a great choice.)
- Swap out your incandescent lightbulbs for compact fluorescent lamps (CFLs). Huge advances have been made in CFLs so they no longer cast that eerie green light.

6 recycled lumber was used to panel the library and build the fireplace mantel, which displays Emmy Awards the Rosenthals won for the TV show *Everybody Loves Raymond.*

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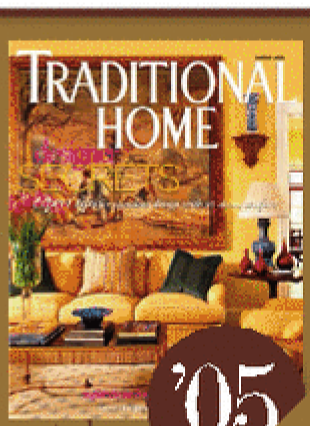

'05 october

Proving that beauty and sustainability are not mutually exclusive, we premiered our green coverage in our October 2005 Marketplace and began our GreenSpace department in 2007.

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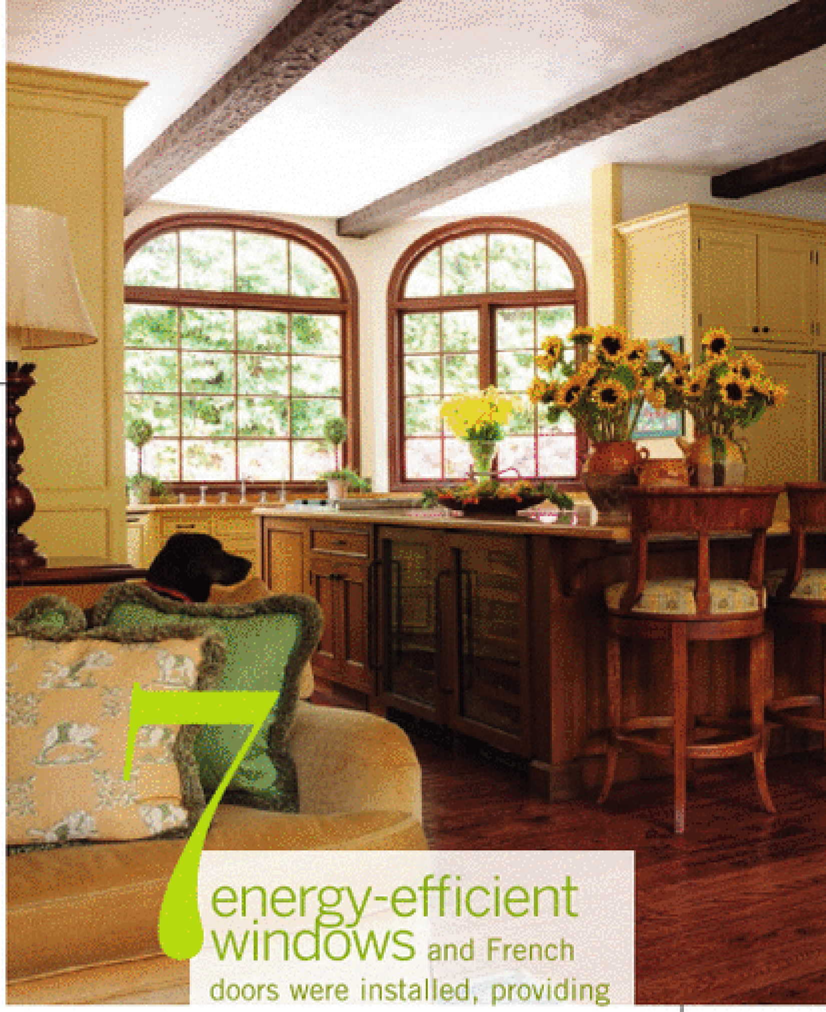

7 **energy-efficient windows** and French doors were installed, providing ample natural daylight without taxing heating and cooling systems (pella.com).

8 **reclaimed walnut** planks were laid for the kitchen floor. New wood floors in other areas were all certified by the Forest Stewardship Council.

ceiling beams, floors, and wall paneling in the Rosenthals' library.

When a stone terrace was torn out during the renovation, Philip suggested installing the stone on the dining room walls. "I was reticent at first. I thought it might be too much," Monica says. "But it's one of the best rooms in the house. It feels like a wine cellar."

New wood floors and wood furnishings are built with lumber certified by the Forest Stewardship Council as grown and harvested using sustainable practices. Cork floors were laid in a few rooms, including a laundry room. Cork is harvested from the bark of the oak cork tree without harming the tree. It is considered a quickly renewable material because the bark grows back in five to seven years.

Corrigan chose green furnishings, too, including many antiques. "They are the ultimate in green because no new resources are used to create them." ➤

NESTING INSTINCTS

Shortly after hanging a lantern in the front loggia, a mother dove built her nest there and refused to budge until her fledglings were launched. "We figured the house must have good green karma for her to nest right by the front door," says Corrigan.

A PHOTOVOLTAIC CELL OR SOLAR CELL IS THE TECHNOLOGY USED TO CONVERT SOLAR ENERGY INTO ELECTRICAL POWER.

9 cork floors

in the pool house are practical and sustainable. Cork is harvested by removing outer bark from a cork tree without harming the tree.

Everybody Loves Raymond stars Ray Romano and Patricia Heaton (from left) with Phil and Monica Rosenthal on the TV show set. The sitcom ran for nine seasons from 1996 to 2005.

10 iron lattice

forms a gazebo planted with wisteria and jasmine to create a romantic outdoor dining spot protected from the sun and wind. The terrace is made of stone.

> This house is both green and elegant. It truly is the embodiment of the phrase eco-luxury.
>
> —DESIGNER TIMOTHY CORRIGAN

Drapery and furniture fabrics are cotton, linen, and other natural fibers, says Corrigan, who avoided fabrics treated with toxic, high-metal dyes. Pillows and furniture cushions are made with natural latex foam wrapped in down. Man-made, petroleum-based foams can give off toxic fumes.

Corrigan began researching green design several years ago when he became aware of indoor air pollution. He was initially appalled at the lack of attractive green options, so he lobbied furniture, fabric, and other suppliers to offer beautiful and Earth-friendly products. The result is what Corrigan calls eco-luxury—design that doesn't require a homeowner to choose between elegance and being environmentally responsible. It's an approach that resonates with Monica. "Tim's main focus was aesthetics. The house is elegant, but also warm and homey."

For more information, see sources on page 178

PHOTOGRAPH: *EVERYBODY LOVES RAYMOND* CAST, TOM CALTABIANO

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BY ELVIN McDONALD

'Uchida'

consider the lilies

PLANT THIS FALL FOR BOUQUETS **NEXT SUMMER**

Most of the bulbs we plant in the fall—tulips, daffodils, hyacinths—bloom in the spring, but if you plant lilies, not only will they start flowering with the first roses, they will continue to bloom into August. The true lilies, members of the genus *Lilium,* have been favorites of mine since I was a schoolboy. I loved the way they looked and the way they smelled, but what captivated me was all the ways they could be propagated—from seeds, bulb scales, and bulbils that form along the stems in some species.

The trumpet lily by which all others are measured is the Regal, *Lilium regale,* which was discovered by Ernest "Chinese" Wilson in Szechuan, China, and first cultivated in England more than a hundred years ago.

The Regal is still popular and looks stunning in the company of pink roses. The yellow-throated white trumpets, brushed with rosy purple on the outside, flare out from the top of a sturdy stem that can rise to chest height and give off a fragrance, especially at night, that can bring you to your knees. ➤

PHOTOGRAPH: CAMERON SADEGHPOUR

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'Red Hot' is a shining example of a thoroughly modern lily, the result of crossing a trumpet variety with an Oriental, which has created a new classification known as Orienpet. The fragrant blooms of 'Red Hot' flower from mid- to late summer on stems up to 4 feet tall.

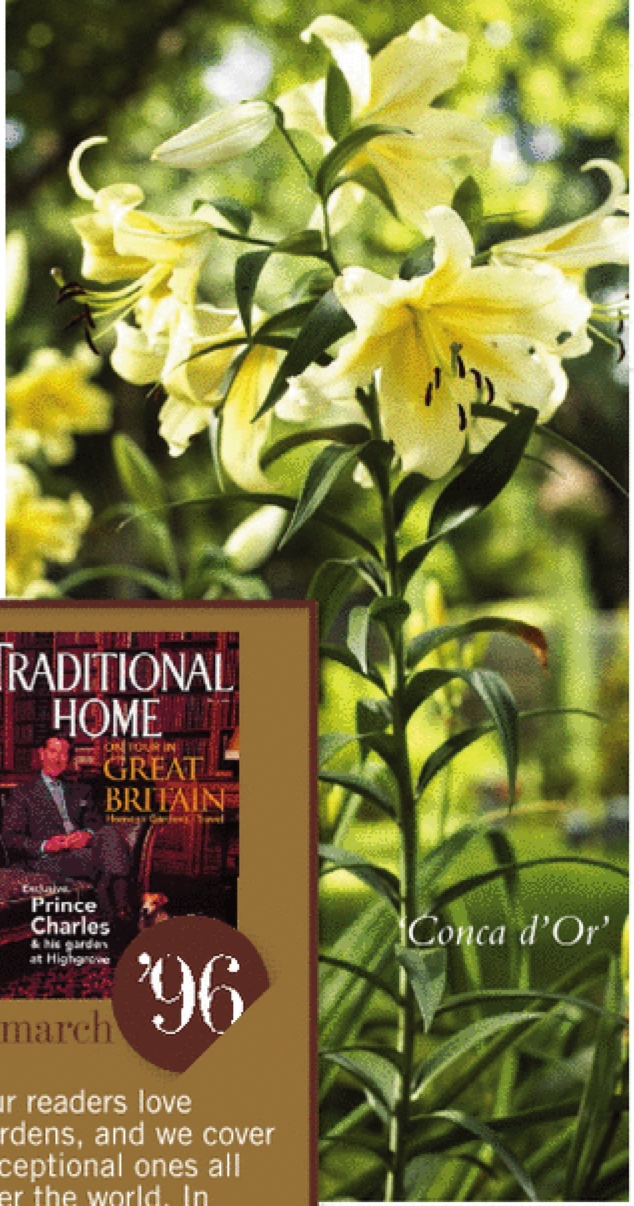
'Conca d'Or,' another Orienpet, also grows to 4 feet and blooms in August. The creamy flowers with a prominent lemon-yellow center give off a light, spicy fragrance.

'Yelloween' is an Orienpet originally favored for the cut-flower market because it grows tall, strong stems—to 8 feet!—even in cool temperatures. In most gardens 'Yelloween' tops out at 4 or 5 feet, each stem crowned by 12 to 15 sweetly fragrant flowers at midsummer.

'Shocking' is an Orienpet that grows 3 to 4 feet tall with creamy yellow petals boldly brushed through the center with red in flowers the size of dessert plates. Its fragrant blooms appear in late July–early August, and the plant itself is a strong grower.

'Uchida' was bred in Japan and is a cultivar of *Lilium speciosum,* a species long favored for its elegantly recurved petals. 'Uchida' is easy to grow, opens lightly fragrant blooms in August, even into September, and tops out at 4 feet.

Lilies need a half day or more of sun and humus-rich, well-drained soil. If blessed (you're allowed to say "cursed") with sticky clay, build a raised planting bed 8 to 12 inches high and fill it with compost. Allow about a 6-inch square ➤



'Conca d'Or'

march '96

Our readers love gardens, and we cover exceptional ones all over the world. In 1996 we published Prince Charles's first-person account of his garden at Highgrove.

19892009

for our readers only

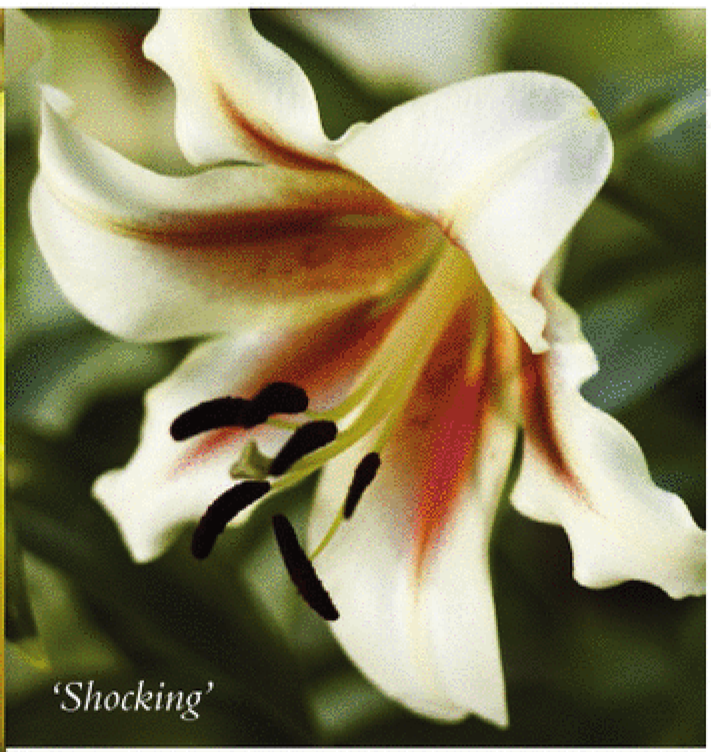
For our 20th anniversary, *Traditional Home* has worked with White Flower Farm to create two special lily collections for readers—one for fall planting, one for spring planting. The "Consider the Lilies Collection" for next spring will be grown specifically to match orders.

Fall-planting Orienpet Lily Mix: Contains 12 U.S.A. Orienpet hybrids known for their rich perfume and stately presence. Bulbs ship through November for fall planting in your zone. ($29.95 plus shipping, handling, and tax; Order No. M381254.)

Consider the Lilies Collection: Dutch growers will provide their Orienpets (three bulbs each of 'Red Hot,' 'Conca d'Or,' 'Yelloween,' and 'Uchida,' and three 'Regal' bulbs). Orders ship from March through mid-June of 2010 for proper planting time in your zone. (15 bulbs for $59 plus shipping, handling, and tax; Order No. #MM984215.) Visit thcatalog.com or call 800/420-2852 with the order number and source code THF91. Sorry, we can't ship to APO/FPO addresses or outside the contiguous United States.

'Red Hot'

'Yelloween'



'Shocking'

PHOTOGRAPHS: 'CONCA D'OR', 'RED HOT' AND 'SHOCKING', BILL HOPKINS; 'YELLOWEEN', CAMERON SADEGHPOUR

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'Regal'

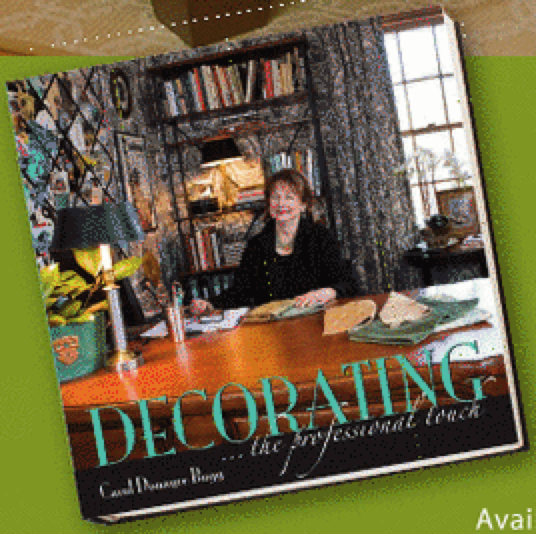
of space for each bulb, and plant it to a depth equal to twice its width, say 6 inches deep for a 3-inch bulb. Water well and then add a couple inches of organic mulch.

As the lily shoots emerge in the spring, side-dress with 10-10-10 or similar fertilizer and, in the event of a dry spell, water generously. Deer and rabbits are the biggest threats to lilies, since a munched tip means no blooms. Short of installing a high fence, repellent sprays can deter critter grazing. Thwart rabbits by enclosing the lilies in wire cages until they are about 18 inches tall.

Cut lilies for bouquets when the first buds are beginning to open. Remove no more than a third of the stem so there will be enough leaves to regenerate the bulb. Whether or not to remove the pollen-bearing stamens is a matter of personal preference. Romantics say that removing the stamens "neuters" the flowers unattractively. Realists say the pollen stains fabrics, and they'd rather not run the risk. In any event, if you get the pollen on your best silk blouse, don't try to remove it by rubbing with wet fingers; allow it to dry, then brush lightly—or engage a professional dry cleaner.

I've always thought of the *Traditional Home* reader as someone who wants an attractive spouse, smart kids, roses in the garden, and orchids in the house. On this, the magazine's 20th anniversary, I'd like to add one more attribute—graciousness—and a flower to match, the lily.

PHOTOGRAPH: CAMERON SADEGHPOUR



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celebrating history

A PLANTATION INN DELIGHTS WITH **MODERN TAKES ON VIRGINIA COUNTRY COOKING**

The drive south from Washington, D.C., leads you away from the political arena of the city to the rolling hills, gentle landscapes, and charming views of the Virginia countryside. This is historic country, settled before the Revolutionary War. One of the grandest houses of that period is the stately Inn at Meander Plantation in Locust Dale, Virginia.

The plantation, patented in 1726, is located near Thomas Jefferson's Monticello and James Madison's Montpelier. Once frequent host to both presidents and other historical luminaries, today the plantation's inn remains a welcoming getaway—and a relaxing spot for a cooking class— ➤

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for Washingtonians on retreat, newlyweds, or vacationers touring nearby colonial-era historic sites.

The simplicity of colonial style—pure, austere, and elegant—permeates the public spaces of the inn, and a stay there starts with settling into cozy renovated quarters. These include a romantic two-story retreat that once was the summer kitchen and a secluded beamed-ceiling Groom's Cottage. The grounds include working stables.

After a day of riding, relaxing, or touring—the inn staff will arrange for tours of Montpelier or Monticello and send explorers off with a picnic lunch—guests gather for drinks and hors d'oeuvres in the drawing room or on the wraparound porch. Then, they'll enjoy a prix-fixe dinner in the salon or dining room. Friends are made, conversation is lively, and a meal perfected by innkeepers Suzie Blanchard and Suzanne Thomas is shared. Small-batch wines from Virginia vineyards complement dinner. ➤

Above: Suzie Blanchard prepares Harvest Corn Soup with John Sponski, Kat Ridgeway, Tricia Tallman, and Courtenay Ebel. **Top right:** Chef Alex Morris serves guests Barry Green and Carole Dunn. **Right:** The inn's welcoming gardens. **Preceding page:** John Maddox salutes the meal.

RATATOUILLE NAPOLEON

- 1⅓ pounds vine-ripened or plum tomatoes
- 3 small zucchini
- 2 small yellow summer squash
- 1 medium eggplant, peeled if desired
- 3 tablespoons olive oil
- 1 teaspoon kosher salt
- ¼ teaspoon freshly ground black pepper
- 2 sprigs *each* fresh thyme and rosemary, leaves removed and snipped

Preheat oven to 400°F. Using a mandoline or sharp knife, slice vegetables lengthwise about ¼ inch thick. Line two or three 15x10x1-inch baking pans with parchment paper.

Arrange vegetables in single layer on prepared pans. Brush vegetables with olive oil. Roast vegetables until just tender; 10 minutes for eggplant, 12 minutes for zucchini and summer squash, and 18 minutes for tomatoes (tomatoes should be soft and starting to break). Prepare vegetables in batches if necessary.

Oil a 2-quart square baking dish. Layer vegetables in dish, sprinkling with salt, pepper, and herbs between layers, and alternating direction of layers. Press layers down. Bake, uncovered, 30 minutes. Let stand 15 minutes before cutting. Spoon a small amount of pan juices over top of each serving. Makes 6 servings.

THE CHIPS THAT GIVE LUNCH

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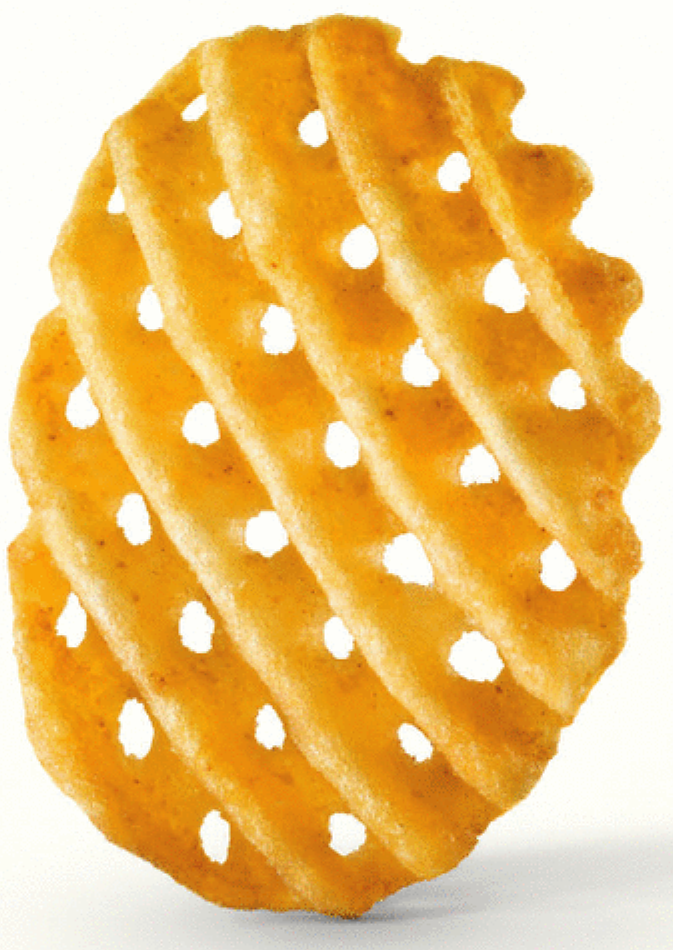

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Subject to Official Rules and entry at www.saic.edu/designersoftomorrow. No purchase necessary to enter or win. To enter, create an original, three-dimensional rendering that utilizes Delta Faucet Company faucets in a home environment other than a kitchen or bath. Each entry must be prepared in a single 20" x 20" square format as Illustrator file, exported as a pdf file and uploaded to the link at www.saic.edu/designersoftomorrow. Entries must represent ideas in three dimensions. Plan and section views to scale are optional. Full color presentations are preferred. Also required is a statement in 200 words or less of the intent and a definition of the conceptual ideas. The Designers of Tomorrow Contest begins 5/29/09 and ends 7/13/09. Entries must be received by 11:59 p.m., C.T. on 7/13/09. Open to School of the Art Institute of Chicago students, who are enrolled as a degree candidate as of the date of Contest entry, and 18 years or older. Multiple entries from one person will be accepted, but each entry must be for a separate and unique idea. Void where prohibited. Sponsors: School of the Art Institute of Chicago and Meredith Corporation.

In 1993 we introduced our Master Chef series and have featured the culinary works of such celebrated chefs as Larry Forgione, Alice Waters, Emeril Lagasse, and Lidia Bastianich.

1989 2009

Suzie and Suzanne met in Chicago and bought the plantation in 1991 with the idea of establishing an inn and restaurant. They opened the cooking school in 2000. Suzanne handles the inn's management; Suzie, along with energetic chef Alexander Morris, oversees the stellar restaurant.

Chef Alex grew up in a restaurant family in Philadelphia and studied there at The Restaurant School at Walnut Hill College. Work at Pennsylvania restaurants reinforced his classical training.

Cooking classes are often themed celebrations of such holidays as Mardi Gras or Cinco de Mayo. The best monthly offerings stick closer to home, though, glorifying seasonal local produce. These classes intertwine modern attitude with recipes rooted in colonial cooking. It's not a far leap. Suzie and Alex bring these dishes to life much as their forebears did more than two centuries ago—with ingredients grown within a short radius of the plantation. "Most farmers in the community contribute something to the school," Suzie explains. ➤

DETAILS

Innkeepers Suzie Blanchard (left) and Suzanne Thomas offer two-day classes for two with lodging and meals for $850. Contact the Inn at Meander Plantation, 2333 N. James Madison Parkway, Locust Dale, Virginia 22948. Call 540/672-4912 or visit the Web site at meander.net.

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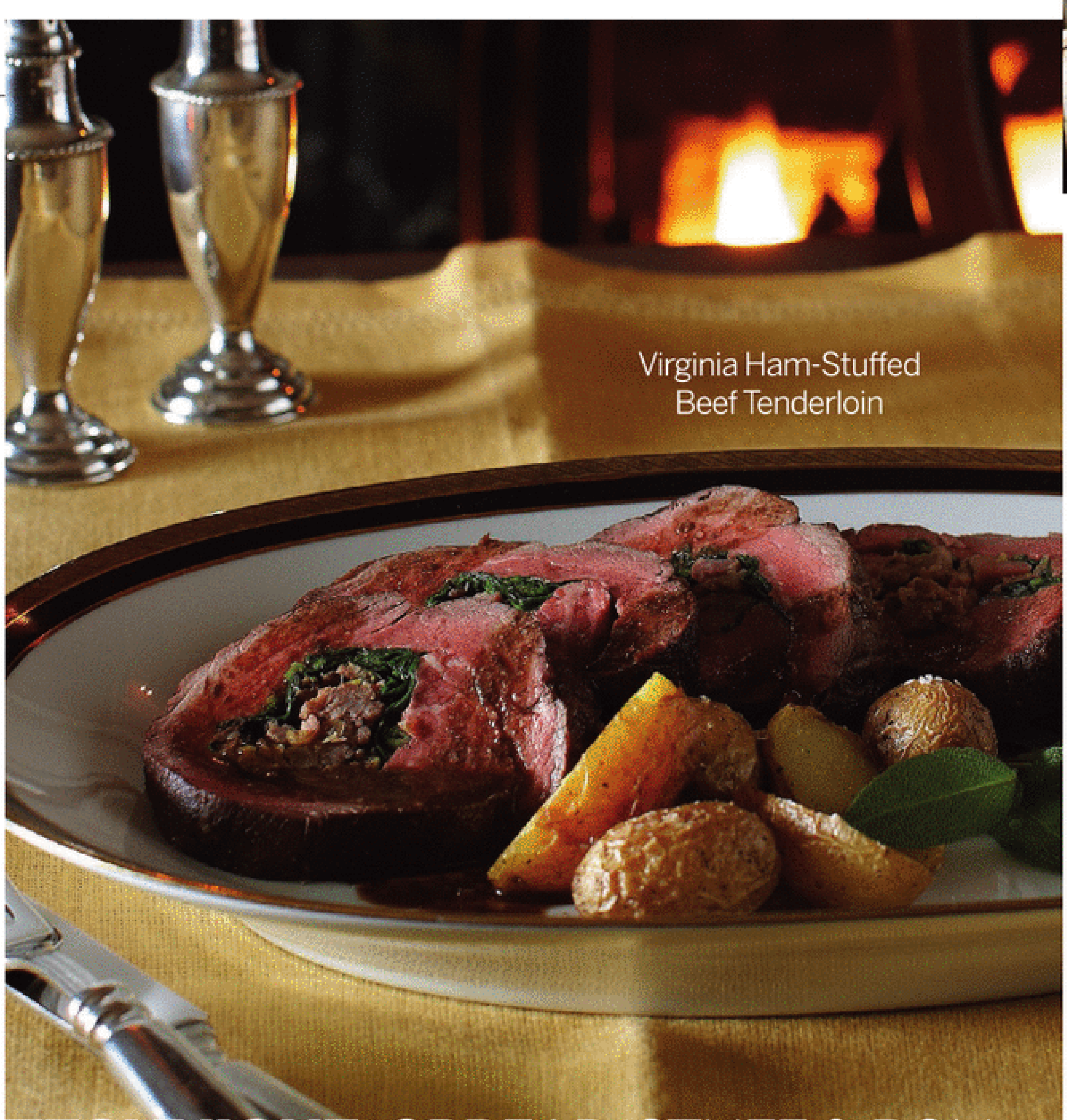
Virginia Ham-Stuffed Beef Tenderloin

TECHNIQUE: SPREAD, STUFF & ROLL

Arrange spinach leaves over the flattened beef in a single layer.

Spoon filling over the spinach leaves, spreading almost to the edges.

Tightly roll the beef into a spiral, making sure long ends overlap slightly.

Turn beef roll seam side down and secure with kitchen string cut to 12-inch lengths.

The monthly two-day classes include accommodations, lunches, an informal dinner on Monday, and a more formal dinner on Tuesday. Students gather in the snug restaurant kitchen for a completely hands-on experience, congenially bumping elbows with the chefs, wait staff, and each other. (Part of the charm is that this is a hardworking space, not a state-of-the-art demonstration kitchen.) The back door swings open for deliveries of meats and fragrant fresh produce from neighboring sustainable-practice farms. Tonight's dinner has arrived!

This month's Celebrate Autumn class showcases the bounty of the fall garden—corn, tomatoes, zucchini, squash, eggplant, and aromatic silvery sage. Suzie starts with Harvest Corn Soup, turning a farm-stand staple into an elegant, full-flavored puree. She coaxes sweet corn taste into the soup by pressing cooked corn through a ➤

VIRGINIA HAM-STUFFED BEEF TENDERLOIN

- 1 2½- to 3-pound center-cut beef tenderloin roast
- 4 ounces lean pork sausage
- 1 medium leek, halved lengthwise and sliced
- 4 ounces Virginia ham, finely diced
- 1 cup spinach leaves
- ¼ teaspoon salt
- ¼ teaspoon freshly ground black pepper
- 1 tablespoon canola oil

Horizontally cut tenderloin to, but not through, the opposite side. Open to expose cut surfaces. Cover with clear plastic wrap. Pound tenderloin with meat mallet from center to edges, making a ¾-inch-thick 11x8-inch rectangle; set aside. In 12-inch skillet cook sausage and leek over medium heat until sausage is no longer pink, stirring to break up sausage. Drain fat. Stir in ham; heat through.

Arrange spinach on beef. Top spinach with filling. Starting from long side, roll up meat tightly into spiral. Tie at 2½-inch intervals with 100 percent cotton kitchen string. Sprinkle with salt and pepper.

Wipe out skillet. Heat oil in skillet over medium-high heat. Add beef; brown on all sides. Place beef on rack in shallow roasting pan. Roast in 325°F oven, uncovered, 45 to 50 minutes or until desired doneness. (For medium-rare doneness, roast until internal temperature registers 135°F on an instant-read thermometer. For medium doneness, roast until 150°F.) Remove from oven; cover with foil. Let stand 10 minutes. (Meat temperature will rise about 10°F.) Transfer to cutting board; reserve pan juices.* Slice roast; arrange on serving platter. Drizzle with pan juices. Makes 6 servings.

*If no pan juices remain, add ½ cup dry red wine to pan, scraping up any browned bits. Bring to boiling; reduce heat. Drizzle wine mixture over meat slices.

For additional recipes, **visit traditionalhome.com**

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strainer to get the purest liquid possible. The flavor is impeccable. A fresh tomato, sage, and scallop topper finishes the dish.

Chef Alex's main dish recipe, Virginia Ham-Stuffed Beef Tenderloin, is simple to prepare and a showstopper at dinner. He guides students in rolling a traditional spinach, leek, sausage, and ham stuffing into a flattened beef tenderloin. The result, roasted and sliced to display its spiraled interior, has rich flavor without resorting to heavy sauces. The ham and sausage are also from local growers.

A colorful side dish, Ratatouille Napoleon, shows off the harvest garden with its panoply of summer squash, zucchini, eggplant, tomatoes, and thyme and rosemary. The slightly roasted vegetables, layered and baked, weave their flavors together in a dish that celebrates freshness and the adage "what grows together, goes together."

It's a convivial group that sits down to dinner. Tomorrow, students will learn to interpret recipes as their own, hear from a local winemaker, and complete their tutorial with a five-course dinner paired with Virginia wines.

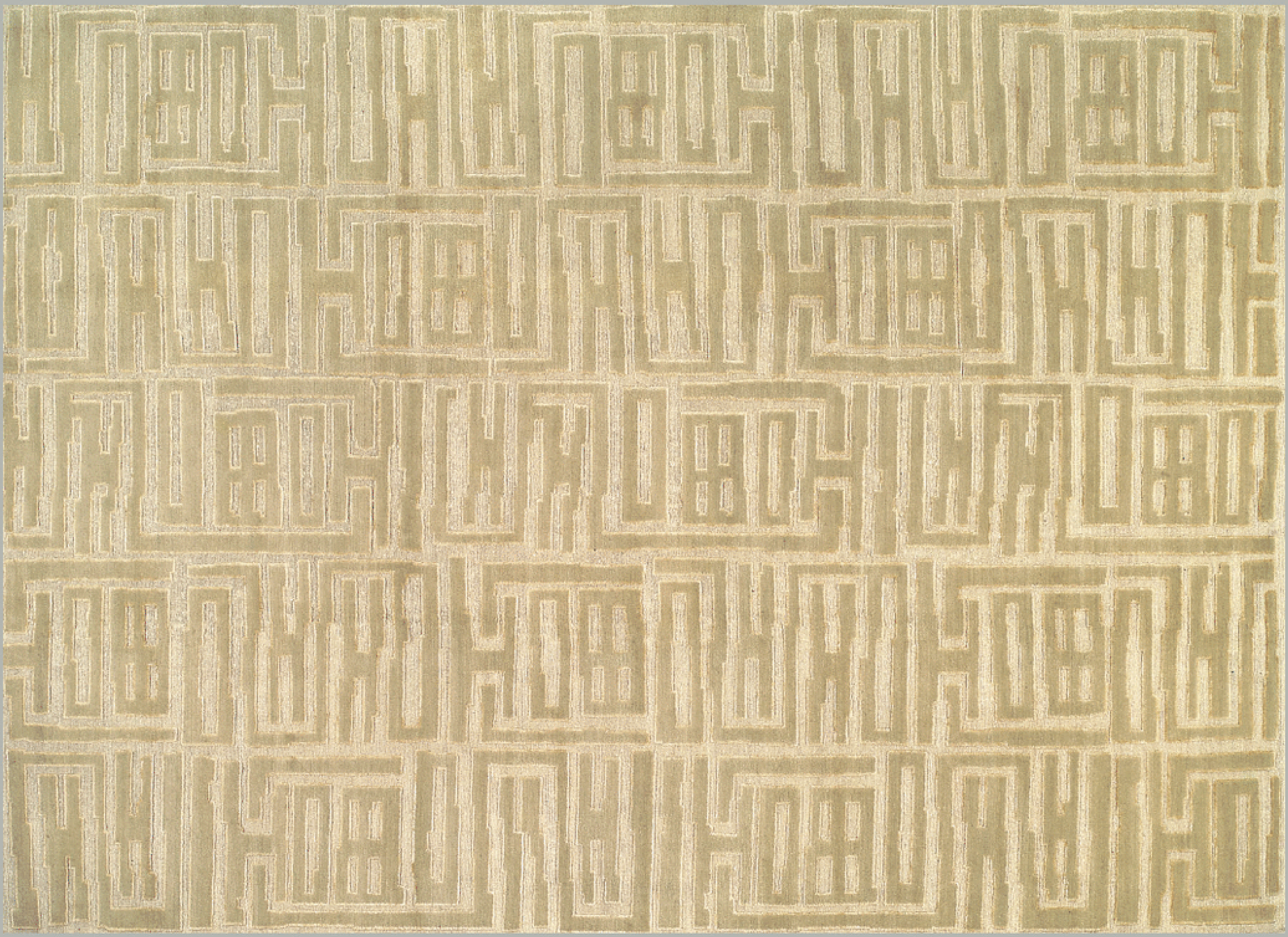
"We like to end with a graceful, gourmet experience," Suzie says. Assuredly, the relaxed gentility of the Inn at Meander Plantation encourages this centuries-old tradition of fine dining.

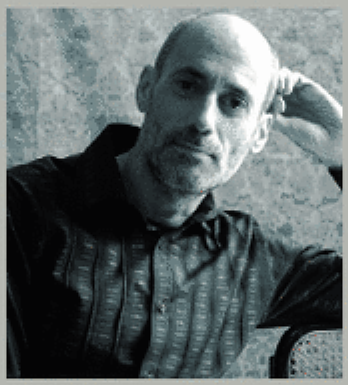
THE STATE OF **THE VINE**

"Our dinner menus pair locally produced wines with each course. It's a perfect tie-in with our regional food philosophy," says Suzanne Thomas. "Virginia had a fledgling wine industry when we moved here—a world of wines we could really get our minds around and promote." Today, the state boasts more than 200 wineries. Suzanne and Suzie create Virginia Wine Trail tours for guests, often serving as guides.

"The best varietals are Voignier and Petit Verdot. Voignier is able to tolerate the Virginia humidity and long growing season," Suzanne explains. "Because of this, it produces stellar wines. The red Petit Verdot, previously used as a blending wine, is coming into its own."

Suzanne's top picks include Delfosse Vineyards' (delfossewine.com) Voignier—"fruit-forward, floral, with pineapple and apricot overtones"—and Linden Vineyards' (lindenvineyards.com) Petit Verdot, "spicy, earthy, delightful with lamb and beef." Gray Ghost Vineyards' multiple gold award-winning dessert wine Adieu, a late-harvest Vidal Blanc, is another of Suzanne's favorites (grayghostvineyards.com).





"My designs for Tufenkian respond directly to the specific materials and woven constructions. Their handcrafted nature contributes a level of nuance that informs the designs in a way that, as a designer, is a treat to embrace." – **Mark Pollack for Designers' Reserve**

TUFENKIAN

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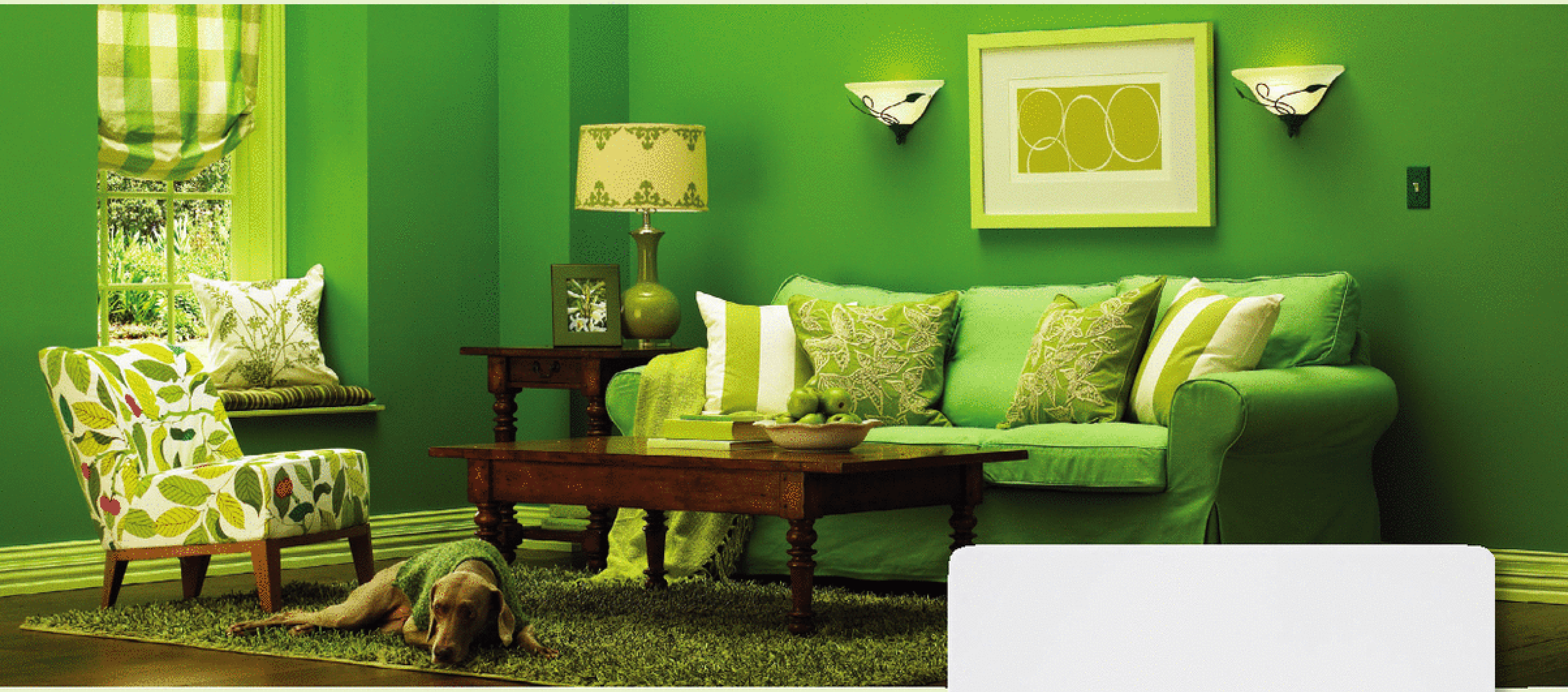

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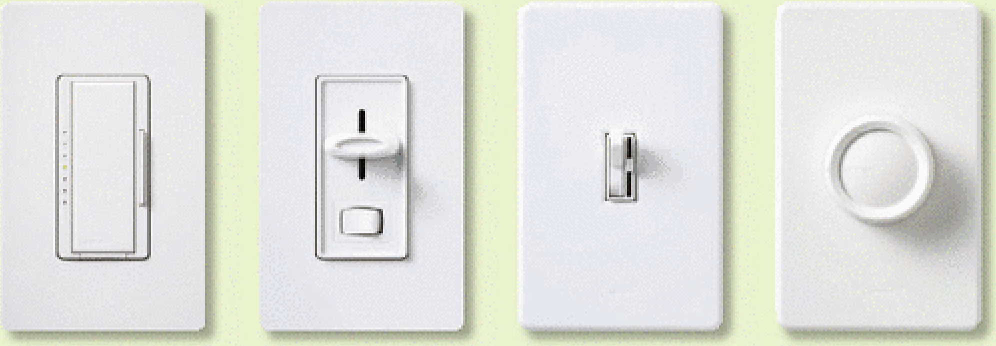

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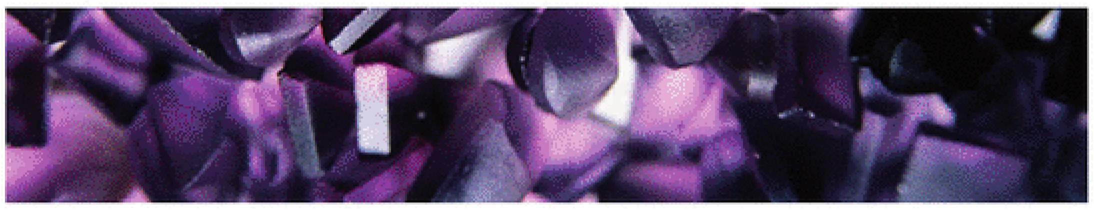

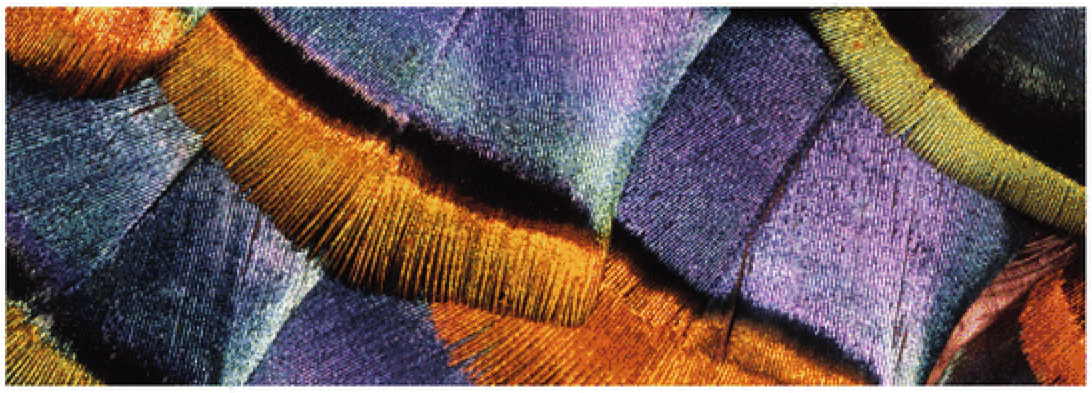

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playful spirit

SWEEPING VISTAS OF A BAY FILLED WITH BOBBING SAILBOATS INSPIRED ARCHITECT **STUART DISSTON** TO REACH FOR THE SUN

BY AMY ELBERT
PHOTOGRAPHY BY BRUCE BUCK
PRODUCED BY BONNIE MAHARAM

e Eliza Gatfield is happy to give credit where credit is due, and when it comes to her gently worn pine floors, the honors go to Pug, Mopsy, Cooper, and Sesame. "We have four dogs, and they have aged the floors beautifully," she says, "I know it would drive some people insane, but I love the wear and tear. It gives the floors such a wonderful lived-in feel."

This single mom's attitude about the floors—as well as her willingness to share her home with four dogs, two cats, two parrots, plus a couple rabbits and chinchillas—says as much about her easygoing character as her design sensibilities. "I want casual and comfortable," Eliza says. "Certainly nothing fancy, dressy, or ornate."

This relaxed approach doesn't mean anything goes, however. Educated in art and architecture, Eliza values authentic craftsmanship, materials, and architectural detailing, and she brought all those elements to play when she and then-husband Stephen Gatfield built their home on New York's Long Island.

"I like things to be done with integrity and with a true understanding of materials and detailing," she says. After living abroad for several years, in 2004 the couple purchased a virtually undeveloped wooded lot overlooking Oyster Bay. "It's an amazing piece of land with exquisite views."

Although she worked as a designer in England, Eliza sought professional advice for this stateside project. "I'm trained as an architect, so I wanted to have a large say in the whole process," she explains. "But I also wanted to partner with a designer who could help me bring my vision to life." Enter Stuart Disston, a New York-based architect with 27 years of experience designing classic American homes.

The architect was both inspired and challenged by the site. "It was completely wooded, so we had to figure out how to situate the house," he says, "and how to take advantage of this really spectacular view." To stay in tune with the existing late-19th- and early-20th-century homes in the area, the architect designed a two-story shingle house. The house presents a traditional face street side, with a subtly bowed front facade swelling above the portico. In contrast, the back or water side of the house features less formal details, such as barn-like gambrel rooflines. In keeping with beach tradition, the house is clad in

Left: Elvis, one of the family's two Burmese cats, enjoys the library couch. The rug was designed by homeowner Eliza Gatfield, borrowing on painterly ikat motifs. Eliza designs textiles for her business, Custom Cool. **Above left:** Paneled doors flank the living room fireplace, linking the room to the library. **Above right:** The butler's pantry cabinets are decorated with shirred fabric panels. Eliza found the cabinet hardware in English antiques shops. **Preceding pages:** Inspired by an old Shaker design, architect Stuart Disston created a curving staircase near the kitchen. ■ Eliza's mix of fabrics enlivens the master bedroom.

A stack of sun-warmed pillows on a bench in the breakfast room is a perfect place for Pug to take a nap. Eliza had dining chairs covered in a mix of fabric patterns for a lighthearted style. **Top right:** The 21-foot-square kitchen is anchored by an island that Eliza designed around a small Dutch baking cabinet with pull-out storage canisters. **Far right:** Eliza on the back terrace with Pug and Cooper, two of her four dogs.

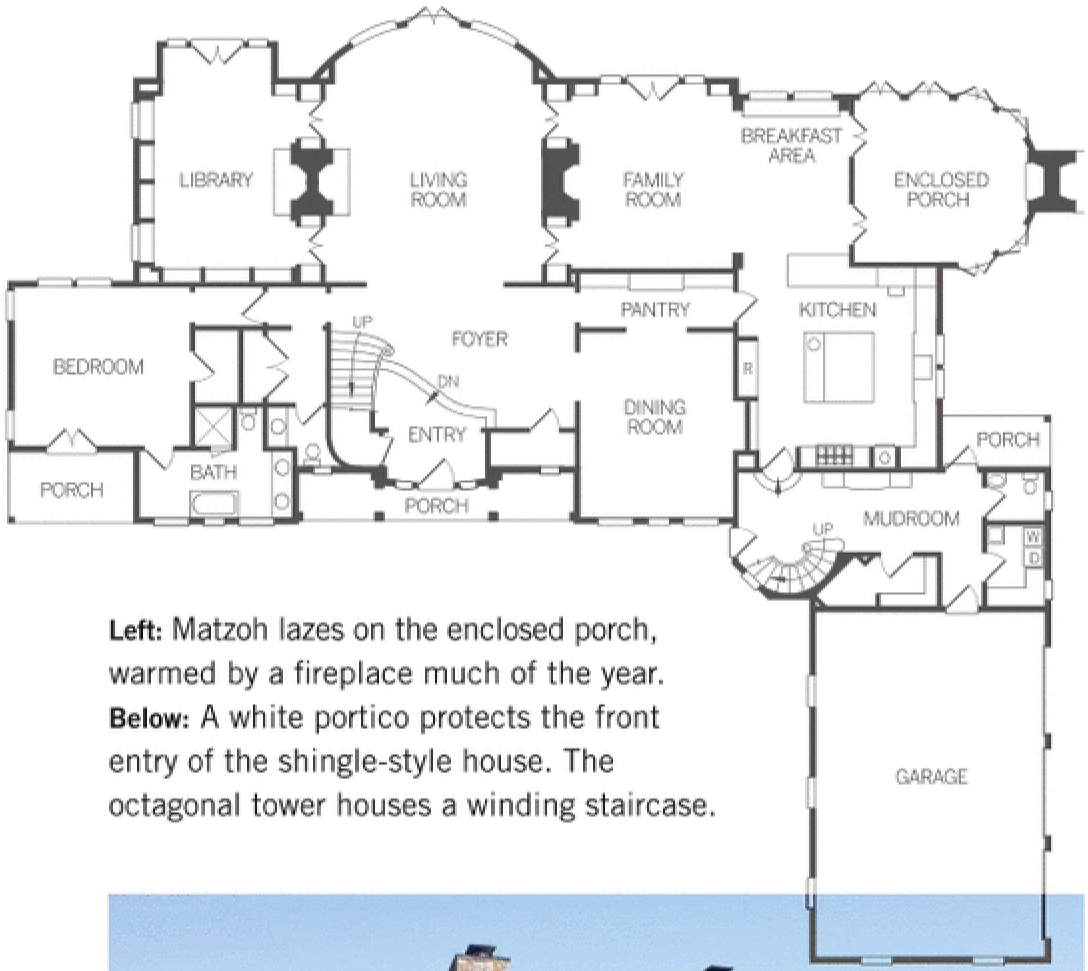
cedar shingles, allowed to weather to a cloudy-day gray, and trimmed with sea-blue shutters.

To create as many water views as possible, Disston strung together the main living spaces—library, living room, family room, breakfast area, and sunporch—on a north-south axis, so each room has views of the bay to the east. The rooms are linked by a series of double doors that open for easy traffic flow and unfettered views through the house. Five fireplaces arranged along the home's center line (including one on the terrace) introduce symmetry and warmth.

Disston and Eliza collaborated on architectural features to give the house a cozy, lived-in feel. Rooms are scaled for intimacy, with built-in shelves and cabinets providing interest and character. "There is height and breadth because the rooms are open, but you don't feel diminished in any of the spaces," Eliza explains. Ceilings in several rooms were clad in beadboard, painted blue, and accented with exposed beams. When she couldn't find salvaged wood for beams, Eliza had new lumber distressed, using liming wax. She also worked with painters to create timeworn finishes on the cabinetry she designed.

While the open floor plan makes the house feel spacious, Eliza's playful mix of finishes, fabric patterns, and materials makes it relaxed. "I use traditional materials, but I combine them in unusual ways," Eliza says. "What you achieve by mixing and matching is a lack of formality." In the breakfast room,

A sky-blue ceiling and an array of quaint fabrics keep the mood light in the master bedroom. Curtain panels in alternating fabrics offer privacy when needed, but don't block the view. "I wanted the landscape to become part of the architecture," Eliza says.

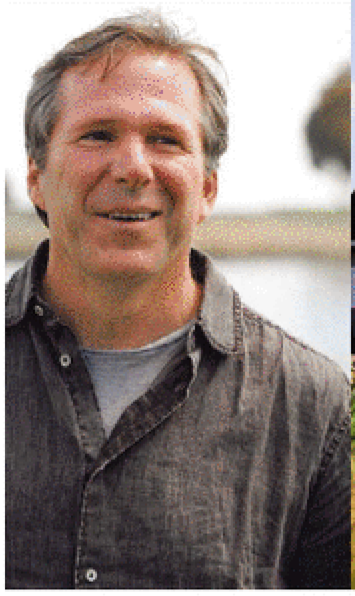


Left: Matzoh lazes on the enclosed porch, warmed by a fireplace much of the year. **Below:** A white portico protects the front entry of the shingle-style house. The octagonal tower houses a winding staircase.

REMEMBER WHEN:

nov '99

A traditionally styled house built in 2009 will resemble one built 20 or 50 years ago, but the square footages, floor plans, and mechanical systems are likely to be much different, says architect Stuart Disston, who has been designing homes in New York and Connecticut since 1982. Disston is a partner with Austin Patterson Disston Architects, and leads the firm's Quogue, New York, office. "Houses have certainly gotten larger in the past 20 years, but I think that trend is going to change dramatically," Disston says. In addition to the economic downturn, "People are becoming more conscious of the environment." That means more energy-efficient building and thoughtful use of space. *Traditional Home* has featured several of Disston's designs, the first appearing in November 1999, *below right.*



dining chairs are upholstered in eight different fabric patterns, with no two chairs sporting the same combination. The master bedroom has a similarly eclectic mix of pattern, with curtain panels in alternating fabrics.

Ditto the butler's pantry and master bedroom, where nearly every cabinet front features a different shirred fabric insert and even the hardware is mismatched. On a trip home from England, Eliza loaded her luggage with an assortment of antique bronze and brass cabinet latches and handles. "I bought as many as I could fit in a suitcase," she says.

"I generally am not a person who likes to follow a lot of rules," Eliza says. "If I have a Georgian table, I don't feel compelled to use Georgian chairs. There is such great beauty we can glean from so many different eras."

Chocolate-stained wide pine planks aged by the dogs and human traffic contribute to the house's casual attitude, too. Carpenters hammered black nails randomly into the planks to play up the antique look. "The floors are key," Eliza says. "Everyone who comes here comments on how it feels like the house has been here for centuries, and gradually updated."

Eliza put a fresh spin on the utilitarian kitchens of early-20th-century manor houses she had admired in Europe. "I love to cook, and I wanted a kitchen that would function properly but not be overly modern." White subway tiles cover the walls nearly to the ceiling, and appliances are white rather than too-21st-century stainless steel. Eliza and daughter Ella, 10, often bake together, so Eliza designed a spacious island with storage for baking supplies. At the heart of the island is a Dutch baking cabinet Eliza found in Europe. "It was made to sit on a counter and has glass containers that pull out for flour and sugar," she explains. "We literally built the island around that piece."

When Eliza couldn't find the style of refrigerator she liked, she designed a wall of built-ins that resemble old iceboxes. Working with a company that installs commercial coolers, Eliza had three refrigerators and a freezer built in, with the compressors in the basement below. The units are fitted with reproduction heavy-duty latches and temperature gauges above each unit.

A Dutch door next to the range leads to the mudroom and the house's exclamation point: a serpentine staircase with beadboard walls and clerestory windows. Even the dogs appreciate it. "They love to sit on the stairs and look out the little round window," Eliza says. "It's probably the most perfect space in the house."

Architect: Stuart Disston **Architectural and interior designer:** Eliza Gatfield

For more information, see sources on page 178

PORTRAIT: PATRICK DONAHUE. HOUSE PHOTOGRAPH, FAR RIGHT: BILL HOLT. FLOOR PLAN: CARSON ODE

WRITTEN AND PRODUCED BY JENNY BRADLEY   PHOTOGRAPHY BY WERNER STRAUBE

signature showers

DESIGNER JAN SHOWERS INFUSES THE HOME OF A YOUNG DALLAS FAMILY WITH HER **SOPHISTICATED STYLE**

You know you're on to a good thing if your interior designer can finish your sentences for you. After working together over the span of eleven years and six projects, Dallas-based interior designer Jan Showers and client Kimberly Whitman find themselves doing just that.

"I called Jan when I was decorating my first apartment ten years ago, and she's helped me with every project since. She's more like family than my interior designer," says Kimberly, "like a really stylish aunt."

That would be an aunt with sinfully sophisticated taste and a flair for the glamorous. Showers is known for designing interiors that manage to be simultaneously elegant and personal. Sophisticated yet utterly livable. Coco Chanel meets kick-your-shoes-off comfortable.

So when a six-months-pregnant Kimberly (son J.R. is now almost 2) and her husband, Justin, bought a 1950s home in Highland Park, Texas, she called on her honorary aunt for a little divine design advice.

"I had pregnancy brain," laughs Kimberly. "I kept changing my mind and really depended on Jan. I've worked with her from such a young age that she really knows what I like—and what I don't."

What she wanted was right up Showers's alley: refined interiors with subtle color and hints of 1940s glamour.

The inspiration for the serene scheme was a dreamy hand-painted wall covering in gray-blue with hints of gold that the designer recommended for the dining room—a suggestion that received instant approval from both husband and wife.

"We immediately fell in love with the wallpaper," says Kimberly. "It gives the dining room a jewel-box effect."

The dining room—with its hand-painted wall covering, round table, and twin-door access to the kitchen—is built for entertaining. The smoky-gold chandelier, which came with the house, adds dramatic flair. "It works so perfectly in this room that no one believes it was already here," laughs Kimberly Whitman. **Below left:** A collection of vintage cigarette lighters. **Preceding pages:** The living room's furniture placement is a study in symmetry.

LOUIS VUITTON
ICONS

An admirer of red-lacquered libraries, Justin Whitman wanted a "bold, shiny" room of his own. Conceding that a bright red room would be jarring with the subtle scheme of the rest of the house, the couple opted for high-gloss navy blue.

What they weren't enamored with was the home's lack of entertaining efficiency. Kimberly—an entertaining and lifestyle expert who has written four books on those subjects—and Justin frequently host gatherings both large and small, so a few structural changes had to be made to improve traffic flow.

Because there was no direct access between the dining room and kitchen, it was awkward to get from one room to the other, notes Showers. "We added two doors between the rooms and covered them in wallpaper on the dining-room side. They are virtually invisible but still allow easy access between the spaces."

Playing off the dining room's polished palette, Showers painted the adjacent living room blue-gray and added splashes of yellow—including the sumptuous silk window treatment, canary-yellow lampshades, and buttery upholstery on the sofa. Symmetry reigns here. A pair of Dorothy Draper commodes flank the fireplace—tucked inside twin niches as if custom-made. Doppelgänger sofas face off across a Maison Jansen coffee table—a treasured gift from Justin's mother. Chairs from the Jan Showers Collection (jokingly described by Jan as "Louis 17th" in a playful reference to their union of Louis XVI style with sleek 1950s updates) hold court facing the fireplace.

The refined yet restful atmosphere is equally suitable for cocktail parties or rainy-day reading marathons. The clean-lined sofas had to meet the family's coziness test, and while the buffet by Maxime Old may be ultra-elegant, it also offers practical storage space (and an ideal hide-and-seek location for J.R.).

"The last thing I want is for a space to feel like a hotel room. I like to mix things up," says Showers. "It has to be personal."

While the family has a use-it-or-lose-it philosophy for all rooms in their home, their preferred hangout is the unabashedly blue library.

Designer Jan Showers veiled unsightly (and unbalanced) windows behind silvery-blue silk draperies. Antique mirrors hang on either side of the bed directly atop the fabric. **Left:** Lola, the Chihuahua, protects her well-earned status as resident "bed hog."

With a palette reminiscent of Van Gogh's *Starry Night,* the cocoon-like space is lacquered from baseboards to bookshelves in high-gloss blue. Silk window treatments faithfully match the paint color and blend seamlessly into the walls, creating the perfect backdrop for two of the designer's favorite pieces—acid-green leather chairs found at the Paris flea market.

"The green leather is absolutely gorgeous," Showers effuses. "You just can't re-create that kind of patina and color. It's so wonderful and surprising."

Upstairs in the well-dressed master bedroom, it's no stretch of the imagination to envision Coco herself perched daintily on the edge of the bed, slipping on a pair of heels (although she might have to share the space with the resident bed hog, Lola—the family's admittedly pampered Chihuahua).

Silk hangings behind the bed are as functional as they are opulent. They conceal two asymmetrical windows and add balance to the room. Taking the symmetry one step further, Kimberly requested that antique mirrors she found in Paris be suspended atop the silk above each nightstand.

A similarly adorned guest bedroom saturated in soft coral is a replica of the one Kimberly had until she was married. While she didn't want to part with the charming color scheme, the feminine palette wasn't necessarily Justin's first choice for the master bedroom. The solution? Everything from the bed curtains to the tufted bench and silk window treatments was repurposed for the guest room—compromise at its best.

Now if only Showers would compromise as well and share her signature design blueprint with the rest of us. If anyone could discover that top-secret formula, it would be Kimberly. "I've worked with Jan for so long that she's really trained my eye. She has amazing style—in everything she does."

Interior designer: Jan Showers

For more information, see sources on page 178

The pale-coral guest bedroom—complete with tufted bench and silk window treatments—was transplanted from one of Kimberly's previous homes. The pretty palette (a little too feminine for Justin's taste) was relegated from master to guest bedroom status.
Left: The Whitman home in Highland Park, Texas.

PHOTOGRAPHS: PORTRAIT, STEPHEN KARLISCH; INTERIOR, JON JENSEN

REMEMBER WHEN:

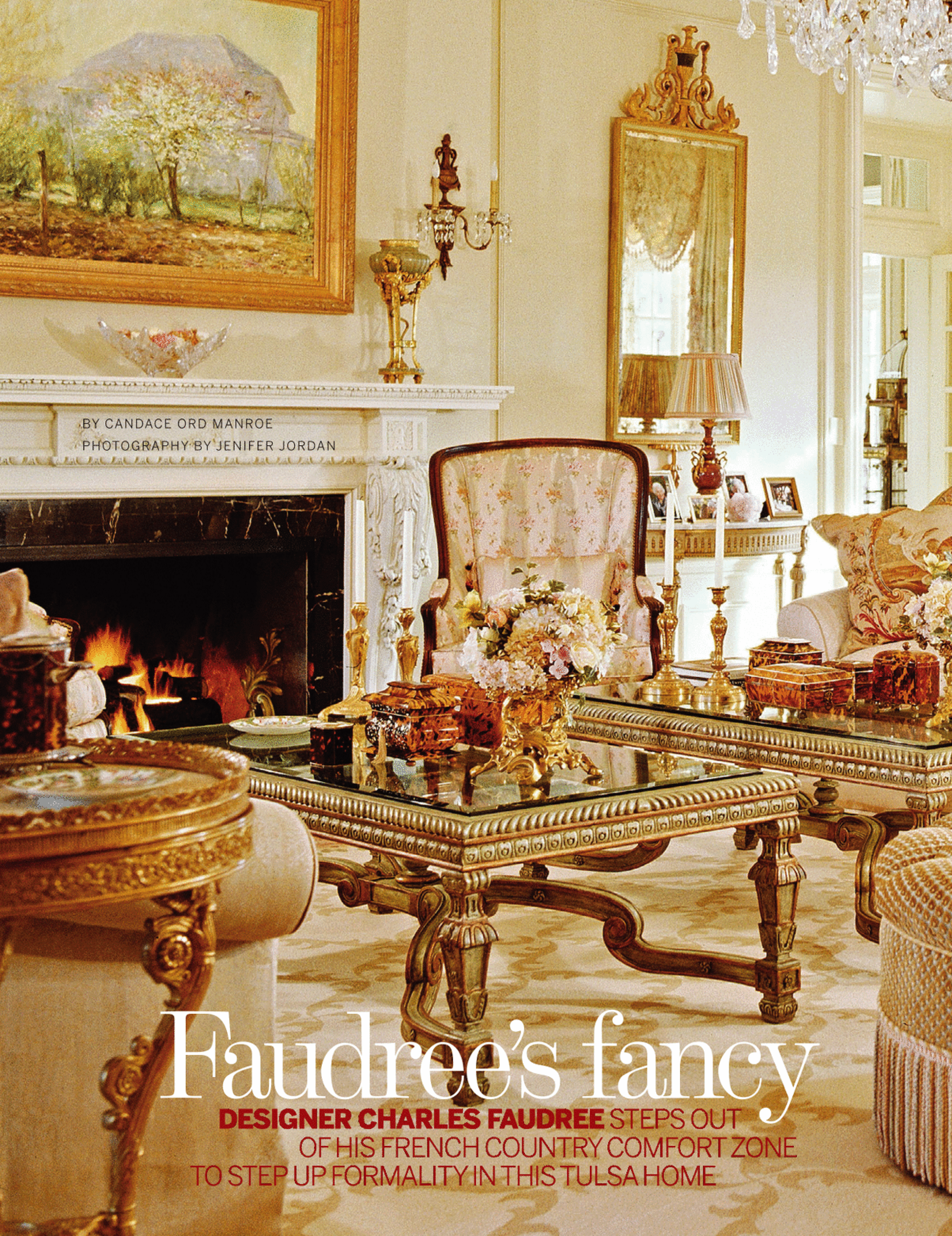
march '02

While designer Jan Showers may have almost 10 years on *Traditional Home*—she launched Jan Showers & Associates in 1980—we couldn't celebrate an anniversary issue without her.

A longtime friend of the magazine, she first appeared on these pages in 2002, when her (and husband Jim's) Dallas pied-à-terre graced our March issue.

A year later, in the October 2003 feature "More than Moderne," Showers showcased the breadth of her design talent with a glamorous Colorado vacation home minus the "antlers and horns," *below,* but with full-on family comfort in mind.

There will certainly be more to come—starting with additional details on the designer's upcoming book, *Glamorous Rooms* (Abrams, October 2009), in our October issue. Be on the lookout.



Faudree's fancy

DESIGNER CHARLES FAUDREE STEPS OUT OF HIS FRENCH COUNTRY COMFORT ZONE TO STEP UP FORMALITY IN THIS TULSA HOME

BY CANDACE ORD MANROE
PHOTOGRAPHY BY JENIFER JORDAN

Known nearly as well for his silver tongue as his gold-leaf finishes, Tulsa-based designer Charles Faudree waxes poetic in describing his client, Julie Nickel. "Her middle name is Detail, and her confirmation name is Beauty," he deadpans. Coming from Faudree, whose own name is synonymous with both of those capital-letter qualities, that's praise of the highest order. So when the aesthete and his like-minded client tackled the restoration of the magnificent old Colonial-style home Julie shares with her husband, John, and their two young children in Tulsa, synergism was a sure bet. Detail and beauty, ditto.

Best known for his toile touch and French forte, Faudree was asked to bring both of those trademarks to the design. "The house is one of Tulsa's most beautiful, gracious old homes. It's a big three-story (plus a basement) that was built from 1929 to 1932 by an oil baron. Over the years, it had fallen into disrepair. Julie wanted to bring it back to its original elegance and beyond, but with French style," the designer explains.

She knew what to expect of Faudree—the family's previous home had been the designer's own residence, which the Nickels purchased from him fully furnished. "It was Charles's yellow country French house with the red-toile bedroom that was published (May 1995) in *Traditional Home*," laughs Julie.

The Nickels' current house, however, was not to be the French country style upon which Faudree built his reputation. Julie wanted a dressier design more appropriate for a Parisian apartment than a farmhouse in the provinces.

"Julie's taste is even fancier than my own, if you can believe that," Faudree drawls. "She loves gilt, damask, velvet, and silk, plus a lot of swags and cascades." All of which could sound a little like the unspoken "hands off" that emanates from a dowager aunt's precious heirlooms. Yet formality doesn't have to be intimidating, and Faudree proves it here.

"Except for a few spaces, there's nothing casual about the home's design, but it is still very comfortable," he says. "That's what makes it so livable."

Accompanying the living room's formal silk-swagged draperies, gilt mirror, and three-tier crystal chandelier are furnishings scaled and cushioned for comfort. A pair of long, beefy sofas are as appropriate for an afternoon nap for the kids and their parents (the fat upholstered rolled arms seem destined to cradle heads) as they are for seating well-heeled guests at a glittering charity fund-raiser. Beefiness doesn't trump beauty, either—the roomy sofas feature detailing with darker welting and dainty silk frogs on their skirts, rendering them Francophile-friendly.

Panels above the dining room doors and mantel were hand-painted by local artist Janet Davis to go with the room's soft celery palette. The crystal and rock-crystal chandelier is custom. Cut velvet upholsters new French-style chairs at the custom table. Lavish embroidered silk draperies are crowned with bespoke gilded cornices. All plasterwork is original. **Preceding pages:** An antique bergère and wing chair pair up in the living room. The fireplace chair is Charles Faudree's design.

Illuminated by an antique tole chandelier, a vintage drop-leaf table accommodates the breakfast room's banquette and new chairs. Candlesticks from the Paris flea market adorn the table, and antique garden prints add interest to the walls.

A custom shell chandelier announces informality in the sunroom, which Faudree lightened without sacrificing the original wallpaper. Curtains are bordered with laminated leaves. **Below:** The horse's head on the kitchen range hood was originally a butcher's shop sign; the backsplash is an antique fireback found at the Paris flea market.

With family businesses including two Napa Valley wineries (Far Niente and Nickel & Nickel) as well as Greenleaf Nurseries, a nationwide wholesale garden operation, the Nickels have a guest list that incorporates varied backgrounds and interests. A goal of their home's design was to put everyone at ease.

"From the outside looking in, it may appear to be a very formal home," says Julie, "but we really do use and enjoy it. It's easy, comfortable, and friendly."

It's also peaceful—a fact Julie attributes, in part, to its history. The original oil-baron owner bequeathed the home to the Benedictine Sisters of Saint Joseph's Monastery, who resided there for six years.

"Because our 10-year-old daughter is attending their school now, we had the sisters over for a brunch," says Julie. "Some of the older ones had actually lived here and were able to tell us about the home's history. We learned that our sunroom had been their chapel, and our daughter's bedroom had been the prioress's office. A few of the monks lived in the carriage house."

Florals and stripes knit the master bedroom together, while a plaid skirt calls attention to the bed. A custom loveseat joined by a pair of antique French chairs and a coffee table—all from the Paris flea market—create a comfortable sitting area in front of the spacious window. Antique porcelain cherub lamps rest on new gilded end tables. The chandelier is original.

REMEMBER WHEN:

feb '90

If you sense a kinship between Charles Faudree and *Traditional Home,* you're right. The Tulsa interior designer and the 20-year-old magazine grew up together, rising to national prominence at around the same time, leaning on each other to get there, and refining their looks as the years marched by. Faudree's work first appeared here 19 years ago, as *TH* toddled into its second year of existence. That story (February 1990) featured a Tulsa home he designed. Even then, he wielded a highly decorative style lush with objects and patterns for an "elegantly eclectic environment that is at once French and English, formal and casual, feminine and masculine." The very next issue, April 1990, served up more—the 200-year-old saltbox he had transplanted to Tulsa as his own home, *below.* Over the next two decades, we featured nine more Faudree designs, seven of them being his own homes. (The antique saltbox was short-lived for Faudree, a rolling stone who declares that each new house "is the best and my last!") Three times his own homes made our covers: in April 1991, and for Holiday issues in 2000 and 2002. We watched as his fondness for English florals waned and his French style bloomed in full. In May 1995, he was a *TH* Design Award winner. Like the magazine he grew up with, this traditionalist is still evolving.

No Faudree design is complete without his signature touch of toile, as found in this bedroom, where it drapes extravagantly from a Louis XVI-style bed. An antique vanity at the foot of the bed is accompanied by a French chair from the Paris flea market. **Right:** An antique chest was custom-painted and topped with an antique mirror. **Inset:** Faudree with his two King Charles spaniels, Nicholas and Ruby. **Bottom left:** The Nickels' previous home was featured in *Traditional Home* when it was owned by Faudree.

Before the nuns left the Nickels' home, they presented Julie with an old photograph of all of the sisters gathered on her front porch, holding Mass. "This house has known lots of love, and it's continuing to know more. I believe that gives it an unusual peacefulness—a contented feeling," Julie reflects.

A soothing palette of pastels and neutrals keeps up the good karma. "It's actually my personal color palette—soft greens, pinks, corals, and neutrals," the homeowner notes. "These are just the colors I find most relaxing."

For the family and Faudree, though, there was nothing relaxing about the yearlong restoration. "We lived in the house the entire time, which is absolutely crazy," cautions Julie. They moved in August 23. Faudree's deadline for completing all three stories was the following August 10, John's birthday.

"Given that Julie's middle name is Detail, meeting that deadline—which we did—was something for *Ripley's Believe It Or Not,*" laughs the designer. Working every day on the project with him was his associate and cousin, April Faudree Moore.

Julie and John worked nearly as hard. "They were the dream clients because they were willing to shop with us on a moment's notice," Faudree explains. Because of their new home's larger size, that meant a lot of shopping. "Many of these large rooms had to be furnished from scratch."

Thank goodness for strong bones. "Even without a stick of furniture, it was a beautiful home," insists Julie. All of the crown moldings, fireplaces, and plaster ceilings were brought back to their original magnificence. Even the sunroom's decades-old handmade wallpaper was retained. "We had to persuade our clients to keep the Zuber paper. We lightened the rest of the room, including what had been a dark green ceiling, and the paper worked," recounts Faudree.

The work's not done yet. "Now Charles is finishing the basement, and then we'll be through," sighs Julie. "It has been a labor of love every step of the way, and we don't regret one minute of it. They just don't make houses like this anymore."

Interior designers: Charles Faudree and April Faudree Moore

For more information, see sources on page 178

breathing lessons

TIM HARRINGTON AND JUAN URTUBEY TEACH A CLASSIC VICTORIAN IN MAINE TO EXHALE FUSSINESS AND INHALE MODERNITY

BY CANDACE ORD MANROE

PHOTOGRAPHY BY GORDON BEALL

PRODUCED BY ESTELLE BOND GURALNICK

Much like perfumers discerning a fragrance's warm spices and sweet florals, Maine hoteliers and developers Tim Harrington and Juan Urtubey have *le nez* for sniffing out warmth and welcome—two essentials in any real estate they purchase, particularly when it's to be their own home. The Queen Anne Victorian in the heart of Kennebunk's historic district gave them a delicious whiff of both.

"It was love at first sight," says Juan, an Argentina native whose background includes that of furniture designer. With its wraparound front porch, big bay windows, and picture-perfect detailing on the white clapboard exterior, the home's ambience was as sweet as a gardenia perfume warmed with nuances of cardamom and myrrh—in other words, a deal-maker.

"Because we're in the hospitality industry, we know how important a property's mood is to the mood of the people who use it," explains Tim, who's originally from Lexington, Massachusetts. "We wanted our home to be a gathering place for friends and family. We knew what to look for, and this house had it all."

Built in 1898 as the residence of a shipbuilder, the house was in shipshape form—"plumb as the day it was built," Tim says. "It had been a much-loved family home filled with kids from all over the neighborhood, so the energy was great."

The decorating, however, was not what the new owners had in mind. "Every room featured a different pattern of floral wallpaper and draperies," recalls Juan. He and Tim preferred a style less lively and more serene. "We wanted to give it a fresh, clean look. It was important to us that it have a sense of peacefulness as well as beauty." One thing they definitely did not want, emphasizes Tim, was "the look of your grandmother's house."

Ridding the home of its florals came first, followed fast by refreshing the entire house with the same two colors of pale paint for the walls and the woodwork. Like a series of deep-cleansing breaths, painting each wall a subtle "Revere pewter" and accenting the woodwork in creamy "dove white" produced a heightened state of tranquillity.

On the living room mantel, a Peruvian artist's pear painting is an update on the traditional still life. "We like to lean and layer artwork for a casual approach," says homeowner Tim Harrington. The Deco table lamp was a Miami find. **Opposite:** The front facade is an exercise in symmetry. **Preceding pages:** A vintage mirror leans informally atop the library mantel. ■ The heirloom table looks at home in the exquisitely proportioned dining room, with its original high wainscoting and coffered ceiling. Noting the stained glass, Tim says, "Every shipbuilder liked to outdo the others."

PORTRAIT: FRANÇOIS GAGNÉ

When Tim's mother visited, she wondered if the calming paint treatment might be too much of a good thing. She balked: "Every room's going to be this color? Every room in the house?"

Her reservations soon vanished. As the design came together, monotony clearly was not an issue. Furniture and art began to assert a commanding presence. Still, all elements in the design took their cues from the subdued backdrops, holding back just enough to let the original architecture be the focus. White slipcovers on the eight dining chairs allow the eye to ascend to the dining room's coffered ceiling and high corbelled mantel; a natural-linen sofa and neutral chairs in the living room refuse to compete with the Aladdin's lamp motif on the stained-glass windows.

"Our goal was to make the house our own while emphasizing its incredible detail and proportions and maintaining its sense of hospitality," notes Tim. As the New Englander who

Standing in the doorway between the library and office, homeowners Tim Harrington (left) and Juan Urtubey requisitioned a former sunroom as the ideal spot for their home office. A 19th-century open-arm chair goes chic with a multi-tie white duck slipcover. The modern desk's glass-and-chrome top rests on walnut sawhorses.

Old and new wicker, all painted black, sports black-and-white all-weather striped fabric on re-covered cushions. The wood floor is original to the house.

inherited pieces like the dining room's mahogany Duncan Phyfe table from his grandmother, he "tends to be a bit more traditional," Juan says, "while I bring a more contemporary feeling to spaces." As the son of a Buenos Aires antiques dealer and art-gallery owner, Juan has an inborn appreciation of design in general. "My parents were always changing the antiques and the art in our home, which I suppose is what developed my interest in design," he speculates, noting that his sister also is an interior designer.

Tim and Juan's design process on their Maine home "was a real co-creation, with both of us experimenting with new things and new combinations," says Tim. The result is a blend of new furniture from all price brackets; traditional antiques that are either heirlooms or purchases from Maine dealers; Deco and mid-century modern must-haves from the Lincoln Road Flea Market in Miami, where they live part of the year; and unique finds from the San Telmo Antiques Market in Buenos Aires—"our first stop on each visit to Argentina," Tim declares.

So many sources and styles leave little chance for the bugaboo of boredom to breed, despite the limited paint palette. "To ensure the sense of calm, we even used the same ivory linen drapery treatments in nearly every room," underscores Juan. The dining room's bay window is one exception; instead of simple floor-length panels, it wears ivory linen fabricated into crisp Roman shades.

Neutral uniformity extends to the wood floors, which they stained a dark walnut and lightened with a putty-colored wool sisal carpet wherever needed. "The continuity brought a freshness to the house and enhanced its lovely details," Juan concludes.

For more information, see sources on page 178

Top: Though the kitchen was gutted, its old oak cabinets were painted creamy white and recycled in a new configuration.
Center: The sunroom is irresistibly comfortable, with cushy slipcovered chairs and sofa and a 1970s Lucite coffee table. "For both of us, comfort comes first," says Juan.
Bottom: New windows with transoms flood the sunroom and adjoining kitchen with light.

REMEMBER WHEN:

july '09

Readers of *Traditional Home* met Tim Harrington and Juan Urtubey only recently, when the business partners appeared for the first time in the magazine's July 2009 issue. Though touted as hoteliers and real estate developers on their business cards and vitae, Tim and Juan are better known for their love of comfort and style. That was the message that came across in brilliant color, great shapes, and interesting finishes and fabrics in "Last Resort," the story on their 60-acre boutique resort, Hidden Pond, which is located five miles from the business district in Kennebunkport, Maine. Such is their commitment to design that the resort's proprietors introduced their new facility to aspiring vacationers and other reality escapees via a decorator's showhouse. Each of the property's charming 14 cottages was decorated by local design talent, each with its own slant on Maine. Then proceeds from the event were distributed to support area charities. That's what we call a housewarming!

Andrew Jefford
The New France

BY KRISSA ROSSBUND
PHOTOGRAPHY BY GORDON BEALL
PRODUCED BY ESTELLE BOND GURALNICK

folk finish

A COLLECTION OF FOUND OBJECTS AND FOLK ART **TRANSFORMS A REPURPOSED BARN** INTO A FAMILY HOME

Lively patterns on the walls, rugs, and stair runner make a splash in the entry hall. Antique tea bins flank the settee. **Opposite top:** A large iron chandelier over the dining table reminds homeowner Beth Jones of old wagon wheels. **Center:** The front entrance of the Jones house. **Bottom:** Beth loves the hunt for antique pieces—like this old round window frame and the antique table she uses as a desk. **Preceding pages:** Interior designer Gary McBournie's skillful mix of patterns and colors gives the large living room-dining area an easygoing attitude.

When Beth and Michael Jones bought their Weston, Massachusetts, home in 2006, its polished interiors prompted the same thought that often occurs in clothing stores when customers are trying on various pieces of apparel: Beautiful, but it looks better on the hanger than it does on me.

What the Joneses walked into was a glorious home, fitted with classic columns and arches, an elegant neutral color scheme, and furnishings that were formal and grand—an attractive presentation indeed, but one that was not compatible with Beth and Michael's lifestyle, which includes three teenage children. Furthermore, Beth's dream home veered toward an environment that was casual and colorful, providing a foundation for her growing collection of folk art.

"The existing design was quite nice and plenty livable," explains Beth. "But I wanted a home that was informed by my art collection. I like pieces that are eclectic and have patina."

The couple hired architect Patrick Ahearn for a major renovation that included building a new rear wing and gutting and reconfiguring the existing interior so that it now bears little resemblance to its previous iterations. It was built in the 1880s as a carriage house and barn, a common beginning for what are now some of Weston's prettiest abodes. Paying homage to the building's roots, Ahearn notes that the peaked entry dormer, stone pilasters, and cupola are original.

Early in the construction process, Beth also hired Boston interior design talent Gary McBournie, whose work epitomizes casual sophistication, and whose taste and quality expectations were simpatico with Beth's. In fact, he and Beth patronize the same antiques dealer for their folk-art finds.

Chairs in the breakfast nook were slipcovered in tweed and banded in red piping. The table and chairs rest on a hand-braided rug that forms a series of circles. **Right:** A charming ruffled valance of red-and-yellow checked cotton softens the curve of the large kitchen window on the sink wall.

"The guiding principle in the design was Beth's artwork," says McBournie. "We wanted the bold shapes and textured finishes and materials to come alive in a way that wasn't too fancy but had a refined sensibility—all the while remembering that the furniture must stand up to heavy use by teenagers."

A pattern of striking interlocking circles stenciled across the walls of the entry hall often leads visitors to assume that this striking motif sparked the house's decorative plan. But the opposite is true. Part of the original barn, the two-story space had enormous volume and required a pattern that was gutsy and full of personality. McBournie settled on a simple geometric pattern executed in a complex color scheme of red, blue, gold, and yellow to deliver a warm welcome.

"This space was always a question mark that none of us wanted to tackle," says McBournie. "We left it alone and hoped that it would tell us what it wanted. An antique rug directed its pattern, and we applied bright colors that were tempered with an umber wash so it didn't have a psychedelic look."

The large living room and dining area are defined by a cheerful assemblage of reds and golds, colors that play up the

A mélange of pretty fabrics gives the master bedroom visual interest. Silk panels over embroidered sheers at the windows, a quilted coverlet and plaid skirt on the bed, and a cut-velvet upholstered bench all work together for a serene ambience. A sofa in tweed cotton sports soft cotton pillows.

warm textures of Beth's folk-art treasures, such as a metal horse sculpture, formerly a weather vane, that is now stabled on the mantel. Naturally lit during daytime hours by newly installed windows, the room's walls glow in a wheat-colored glaze.

In the living room, McBournie created two seating areas that are pulled together by a flat-weave wool carpet and a crewel embroidery fabric covering two curvy chairs on either side of the rust-colored sofa. Facing off in front of the fireplace are matching sofas in nubby white-and-gold cotton. Instead of a coffee table, an ottoman from the Joneses' former home found new life topped with worn tufted leather. Around the reclaimed wooden trestle-base dining table at the opposite end of the space, chairs in rust-colored Ultrasuede add surprise with a contrasting linen fabric on their backs. An antique country table serves as a practical dining room sideboard.

Although its fittings are all new, the kitchen was made to recall the past with subtle barn references. Exposed beams on the vaulted ceiling enhance the imperfect texture of a lighting fixture crafted from antique iron. The long center island is painted in the red of a distressed barn. With its beadboard

construction, turned legs, and aged wood top, it could easily pass as an antique worktable.

The adjoining breakfast nook nestles into a window bay, the alcove given architectural interest with a pair of antique wooden brackets found by Beth at a flea market.

"On this project, the stars and moon all lined up," says McBournie. "The work went so smoothly because everyone had the same vision, and that made it especially fun."

Architect: Patrick Ahearn **Interior designer:** Gary McBournie

For more information, see sources on page 178

REMEMBER WHEN:

may '93

Ask Gary McBournie to describe his style, and he'll tell you he doesn't have one. I'm not formulaic, and I don't want to do the same design over and over," he says. But his work does have certain distinct aspects that we count on. His infectious fusion of happy palettes, charming geometrics, and fresh spins on antiques—all polished to casual perfection—consistently wow us. That livable but sophisticated approach has made McBournie such a favorite at *Traditional Home* that his rooms have been seen here again and again, first appearing in our May '93 editon.

In addition to the range of elegantly casual client projects and his own abodes (see his loft apartment, *below*, from our September '05 issue) that this Boston talent has shared with our readers, he has seamlessly bridged *Traditional Home* from one millennium to the next. When it came time to produce the magazine's 10th anniversary issue in 1999, we called on McBournie to introduce a fresh Y2K update to a living room re-created from our inaugural year. In 2000, when *Traditional Home* brought together a team of esteemed designers for our Built for Women showhouse, we chose him to design the grand entry foyer of the Manhattan residence.

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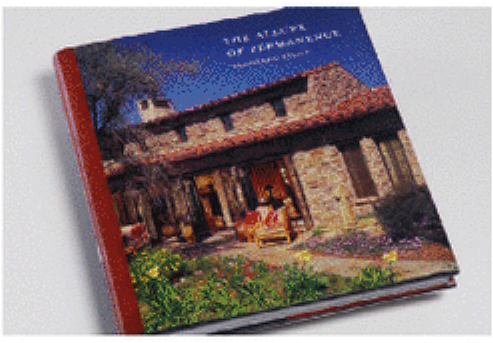

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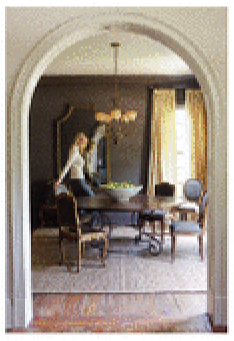

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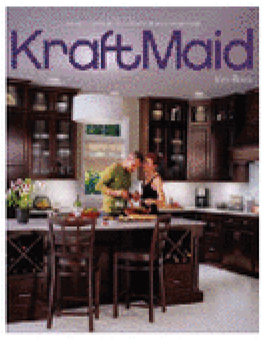

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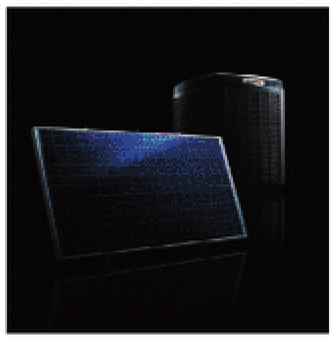

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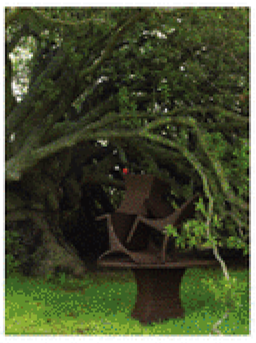

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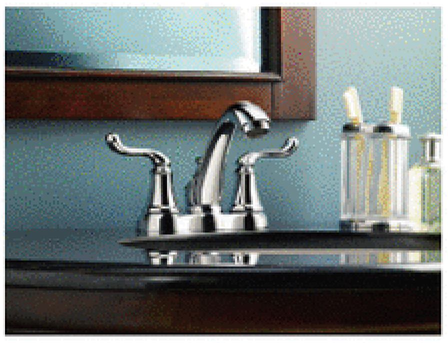

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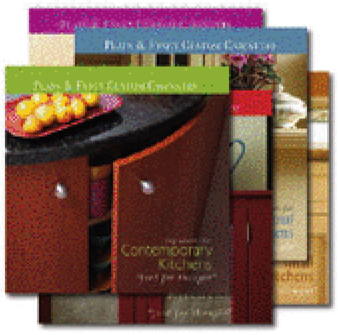

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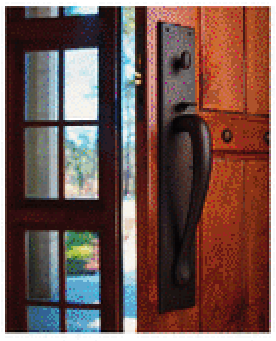

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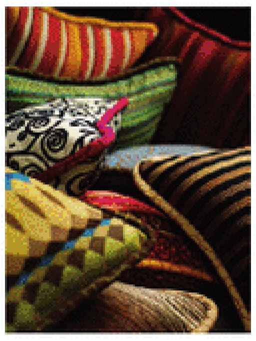

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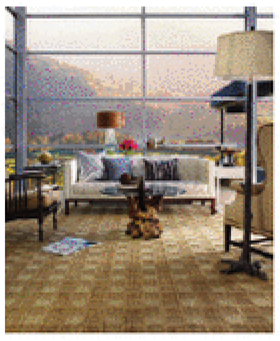

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Pages 58—64

SHOWHOUSE SHOWCASE: BALANCED BEAMS

Kips Bay Boys and Girls Club Showhouse
New York, New York

Interior designer: Ann Pyne, McMillen Inc., 155 E. 56th St., New York, NY 10022; 212/753-6377. Page 60. Dining room—**Kilim rug:** F.J. Hakimian, 212/371-6900, fjhakimian.com. **Wall covering** ("Brambles"/Sepia #WKCBR05, by Knowles and Christou): Stark Wall Covering, 212/752-9000, trade only. **Decorative treatment on ceiling:** James Alan Smith, 212/517-9570. **Drapery and valance:** design and fabrication by Anthony Lawrence-Belfair, 212/206-8820, anthonylawrence-belfair.com. **Embroidery on drapery and valence** (Brambles and Quatrefoils): design and fabrication by Penn & Fletcher, 212/239-6868, pennandfletcher.com. **Drapery fabric:** Clarence House, 800/803-2850, clarencehouse.com, trade only. **Lining** ("Schooner," discontinued): Rogers & Goffigon, 203/532-8068, trade only. **Matchstick blinds** (in Timid White): Manhattan Shade & Glass, 212/288-5616. **Dining table** (silver leaf with tree trunk base, design by Ann Pyne); **Gothic dining chairs** ("Neo-Neo," design by Ann Pyne); **wall cabinet** ("Neo-Neo" with "Looking Glass" frame, design by Ann Pyne): McMillen Inc., 212/753-6377. **Dining-table, chair, wall cabinet and frame fabrication:** Eric Chapeau, Chapeau Antiques & Restoration, 201/653-2860. **"Looking Glass":** Manhattan Shade & Glass, 212/288-5616. **Drapery fabric** (by Thomas O'Brien): Lee Jofa, 800/453-3563, leejofa.com, trade only. **Wooden floor lamp** (Jean Michel Frank, C. 1939); **porcelain gourds** (Gregory Kutharic, 2008); **pair of side chairs** with embroidered chevron design: Liz O'Brien, 212/755-3800, lizobrien.com. **Embroidered lampshade; chandelier** ("Moon," by Marc Bankowsky): Maison Gerard, 212/674-7611, maisongerard.com. **Bronze standing sculpture** (Young Sheep Fence Post, 2005,); **bounded-bronze table sculpture** (Sheep Tumble, 1992); **bronze table sculpture:** by Immi Storrs. Art by Immi Storrs is available through Spanierman Gallery, 212/832-0208, spanierman.com, and Clarke Galleries, 802/253-7116, clarkegalleries.com. **Chargers** on table (by Claire Potter/Christopher Spitzmiller): Christopher Spitzmiller Inc., 212/563-1144, christopherspitzmiller.com. **Bronze vases** on table (Meiji period); **small occasional table** (painted Steel, by Peter Watson): designer's collection. **Bronze chess set on table** (by Harry Bertoia): Maxwell Davidson Gallery, 212/759-7555, davidsongallery.com. **Silver gelatin photographs** (by Abelardo Morell): Bonni Benrubi Gallery, 212/888-6007, bonnibenrubi.com.

Lake Forest Showhouse
Lake Forest, Illinois

Interior designer: Frank Ponterio, Frank Ponterio Interior Design, 1450 W. Old Mill Rd., Lake Forest, IL 60045; 847/234-5704; and 500 N. Wells, Third Floor, Chicago, IL 60654; 312/464-1133. Page 62. Living room—**Paint** (custom mix by decorative painter): Farrow & Ball, 888/511-1121, farrow-ball.com. **Decorative painting:** Christiaan Pretorius, Christiaan Pretorius Studio, 773/489-9704, pretoriusstudio.com. **Mantel:** original to home. **Wing chairs** ("The Wainscott" #VH1300):Victoria Hagan Home, 212/888-3241, victoriahaganhome.com. **Sofa** by window: Frank Ponterio Interior Design, 847/234-5704. **Louis XIII sofa:** Thomas Jolly Antiques, 312/595-0018, thomasjollyantiques.com. **Drapery** ("Vintage"); **wing-chair fabric** ("Zen"); **sofa fabric** ("Grain"); **fabric on sofa pillows** ("Easy"): Nobilis, 800/464-6670, trade only. **Trim** on pillows (linen viscose in Natural #P.0126.1; linen in Natural and Cream #P0112.1; linen silk in Natural #P0146.1; linen in natural#P.0150.1): Rogers & Goffigon, 203/532-8068, trade only. **Coffee table** ("Palatine" 3006): Dessin Fournir, 785/434-2777, trade only. **Chandelier** ("Leiden" #41-0307); **twin benches** ("Etruscan Bench" #22-0711); **end table** by sofa ("Alan Table" #14-0413); **table** between wing chairs ("Cavallo" #14-9804); **mirror** over mantel (custom, "The Ponterio Mirror"): David Iatesta & Co. Inc., 410/604-0360, davidiatesta.com, trade only. **Reading lamp** near "Alan" table (by Galerie Des Lampes): Summer Hill, 312/467-6860, trade only. **Art** over "Alan" table; **shells; accessories**: designer's collection. **Urns** on mantel: Antiques on Old Plank Road, 630/887-1995, oldplank.com. **Area rug:** Oscar Isberian, 800/998-3693, isberian.com. Portrait vignette—**Chair** ("George II" #21-0332); **round table** ("Addams Table" #14-0706): David Iatesta & Co. Inc., 410/604-0360, davidiatesta.com, trade only. **Desk-chair fabric** ("Shagreen"/Christina):Valtekz Composite Fabrics, 866/794-7979, valtekz.com, trade only. **White lamp and shade:** Summer Hill, 312/467-6860, trade only.

Old York Showhouse
York, Maine

Interior designer: Frank Hodge; **design assistant:** Weston Frederickson, F.D. Hodge Interiors, 748 Tremont St., Boston, MA 02118; 617/267-8103, fdhodgeinteriors.com. **Custom furnishings:** Rob Savoy, Capitol Woodwork, Attleboro, MA. **Drapery fabrication:** Marco Carmo Custom Windows, 617/381-4250, and K.C. Gill Designs, 617/750-0621. Page 64. Bedroom, desk area—**Desk** (17th-century Italian): Autrefois Antiques, 617/566-0113, autrefoisantiques.com. **Desk lamp** (antique); **desk chair** (antique); **bookcase** (custom): F.D. Hodge Interiors & Antiques, 617/267-8103. **Desk-chair fabric; window-seat cushion; drapery:** Zimmans, 781/598-9432, zimmans.com. **Drapery hardware:** Restoration Hardware, 800/910-9836, restorationhardware.com. **Floral pillows** on window seat ("Whistler" #NCF3642/04 by Nina Campbell): Osborne & Little, 212/751-3333, osborneandlittle.com, trade only. **Mirror** (American Federal Convex Mirror, c. 1840): One of a Kind Antiques, 860/767-2150, oneofakindantiques.com. **Mirror** in window-seat area (antique): Autrefois Antiques, 617/566-0113, autrefoisantiques.com. **Plate, boxes and clock in bookcase; sculpture and vase on desk:** F.D. Hodge Interiors, 617/267-8103. Bed area—**Bed** (custom design): F.D. Hodge Interiors, 617/267-8103. **Headboard fabric** ("Atherton"/Linen #9660-02): Glant Textiles Corp., 206/725-4444, trade only. **Bed-skirt fabric** ("Morona"/Ecru #90651/01, by Hines): Hines & Co., 800/996-9607, trade only. **Bed linens:** Cuddledown Outlet, 877/235-3696. **Bedside table** (custom design): F.D. Hodge Interiors, 617/267-8103. **Lamp** (Ivory ceramic vase #CE31):Vaughan Designs, 212/319-7070, vaughandesigns.com, trade only. **Vase; dish** on table: designer's collection. Seating area—**Hanging lantern** (19th-century tole lantern); **sofa** (Humpback Settee, c. 1920); **pair of armchairs** (19th-century English club chairs); **chest/coffee table** (custom); **round table** (antique column table); **table** to right of mantel (19th-century Swedish stand); **andirons** (19th-century French chenets): F.D. Hodge Interiors and Antiques, 617/267-8103. **Sofa fabric:** Zimmans, 781/598-9432, zimmans.com. **Reading lamp:** Koch & Lowy, 508/588-4700. **Armchair fabric** ("Sally"/ Cream, faux ostrich): Dogwood Fabrics, 800/883-5500, trade only. **Crystal pedestal bowl; prints; George Washington portrait; urns** on mantel; **horse statue; tray:** designer's collection. **Wall paint** (25 per cent "Linen White" mixed with white); **trim paint** ("Linen White"): Benjamin Moore & Co., 888/236-6667, benjaminmoore.com.

Pages 66—70

MARKETPLACE: ANNIVERSARY CELEBRATIONS

Pages 66. Dining room—**Wallpaper:** Gracie Inc., 212/924-6816, graciestudio.com. **Remaining furnishings:** owner's collection.

Pages 72—74

TECH GIRL: WORK IN PEACE

Atlanta Symphony Showhouse
Atlanta, Georgia

Interior designer: Carole Weaks, C.Weaks Interiors, 349 Peachtree Hills Ave., Suite D-1B, Atlanta, GA 30305; 404/233-6040. Pages 72. Study—**Mid-century desk; lamp on desk; armillary; bronze étagère:** Parc Monceau Antiques, 404/467-8107, parcmonceauatl.com. **Desk chair** ("One Arts Dining Chair" #302D); **slipper chair** ("Darling Chair"); **sofa** ("London Sofa" #1022): Cameron Collection, 214/752-4421, cameroncollection.com, trade only. **Desk-chair fabric; fabric on back of center pillow on sofa** ("Kells Cloth"/Stout Ale #10966): Calvin Fabrics, 888/732-1996, henry-calvin.com, trade only. **Slipper-chair fabric; fabric on front of center pillow on sofa** ("Suzani"/Olive, Black #ANJ05001); **wallpaper** (#ZG235): Zoffany, 800/395-8760, zoffany.com, trade only. **Sofa fabric** ("Kings Cross"/Silver #33951-2): Clarence House, 800/803-2851, clarencehouse.com, trade only. **Pillows** on each end of sofa ("Muzat Velvet" /Gunmetal #40029-893 by Travers); **drapery** ("Belleair"/Cocoa, Cream #107522 by Travers): Zimmer + Rohde, 212/758-7925, trade only. **Trim on "Muzat Velvet" pillows** ("Venise Brush Fringe" #983-28663/604); **trim on drapery** ("Orsay Silk Diamond Braid"" #982-34603/14): Samuel & Sons, 212/704-8000, samuelandsons.com, trade only. **Ottoman** (antique Tabouret in calfskin from France); **chandelier** (antique French bronze); **coffee table** (tray table and stand from France); **end tables** (mirrored tray tables from France): C. Weaks Interiors, 404/233-6040. **Reading lamp** by sofa:Vaughan Designs, 212/319-7070, trade only. **Area rug** (natural sisal): Stark Carpet Corp., 212/752-9000, starkcarpet.com, trade only. **Art** over sofa (by Raul Diaz); **art** by étagère: (by Raul Diaz) Tew Galleries, 404/869-0511, tewgalleries.com.

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KITCHENS: TALK TO ME

Architectural designer: Louise Brooks, Brooks & Falotico Assoc. Inc., 199 Elm St. Suite 2, New Canaan, CT 06840; 203/966-8440, brooksandfalotico.com. Pages 88—94. Kitchen—**Cabinetry:** custom. **Hardware:** Canaan Distributors, 203/356-1000, canaandistributors.com. **Countertops** (Calacatta marble): Stepping Stones Marble & Granite, 203/854-0552. **Farm sink; lighting fixture:** Klaff's, 203/866-1603, klaffs.com. **Flooring:** Paris Ceramics, 203/862-9538, pariscceramics.com. **Stove:** Thermador, 800/656-9226, thermador.com. **Refrigerator** (GE Monogram): GE Appliances, 800/626-2000, geappliances.com. **Dishwasher:** Miele Inc., 800/843-7231, miele.com. **Oven hood:** custom. **Backsplash** (Archive Collection/Clear Glossy Crackle); **bar fixture** (polished nickel): Waterworks, 800/899-6757, waterworks.com. **Counter stools:** owner's collection. Breakfast area—**Window-seat and chair-cushion fabric** ("Marquesa Linen Print"/Papaya #79617-646): Brunschwig & Fils, 800/538-1880, brunschwig.com, trade only. **Pillow fabric** ("Vita"/ Peche,Veronese #4424-03, discontinued); **pillow fabric** ("Lison"/Apricot #4459-25): Manuel Canovas through Cowtan & Tout, 212/647-6900, trade only,. **Kitchen table; plant stand:** Shippan Center for Arts & Antiques, 203/353-0222. **Chairs:** Wisteria, 203/264-1445. **Paint** ("Butterscotch" #2157-30 and "Glowing ➤

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Apricot" #165, both custom mixes): Benjamin Moore & Co., 888/236-6667, benjaminmoore.com. Sitting room—**Sofa** (custom): Tudor House Furniture, 203/288-8451, tudorhousefurniture.com, trade only. **Sofa and ottoman fabric** ("Slubby Basket"/Canary): P/Kaufmann Contract, 212/292-3200, trade only. Available through Good Goods, 203/655-8100. **Wing chair:** Shippan Center for Arts & Antiques, 203/353-0222. **Ottoman; coffee table:** owner's collection.

Pages 96–104

GREEN SPACE: LOVE THIS RERUN

Interior designer: Timothy Corrigan, Timothy Corrigan Inc., 8225 Fountain Ave., Los Angeles, CA 90046; 323/525-1802, timothy-corrigan.com.
Page 96. Living room—**Upholstered sofa** ("Classic Roll Arm Sofa" #110); **bar stools** ("Old World Bar Stool" #125): Monte Allen, 310/207-7676, montealen.com, trade only. **Sofa trim** (Houlès): Brunschwig & Fils, 212/838-7878, brunschwig.com, trade only. **Green pillows** on sofa ("Rameau"/Pistache #2477-24): Quadrille Wallpapers & Fabrics, 212/753-2995, trade only. **Bar-stool fabric** ("Francesca"/Umbria #2900-03): Holly Hunt, 312/661-1900, hollyhunt.com, trade only. **End table** by sofa (17th-century Italian): Sothebys Milan, 011 39 02 295 001, sothebys.com. **Eagle:** Timothy Corrigan Antiques, 323/525-1802, timothy-corrigan.com. **Octahedron:** Wisteria, 800/767-5490, wisteria.com. **Upholstered chair:** Dessin Fournir, 785/434-2777, trade only. **Chair fabric**: Schumacher, fschumacher.com, trade only. **Pillow** on chair ("Sandhurst"): Peter Fasano Ltd., 413/528-6872, peterfasano.com, trade only. **Bench/coffee table** ("Twisted Leg Bench"): owner's collection. **Bench leather** (discontinued): Pindler & Pindler Inc., 805/531-9090, pindler.com, trade only. **Tray** on bench: Williams-Sonoma Home, 888/922-4108, wshome.com. **Drapery** ("William Morris Leaf" #2038): Chelsea Editions, 212/758-0005, chelseaeditions.com, trade only. **Bar** (19th-century French, from Paris flea market): owner's collection. **China cabinets** behind bar (custom): JW Custom Woodwork, 818/834-0194. **Black-and-white photographs** (by William Klein, 1956; and Andre Kertesz, 1924): Peter Fetterman Gallery, 310/453-6463, peterfetterman.com. **Wall paint** ("House White" #2012): Farrow & Ball, 888/511-1121, farrow-ball.com.
Pages 98-99. Exterior—**Lantern**: Vaughan Designs, 212/319-7070, vaughandesigns.com, trade only. **Stone work:** Morgan & Mangiagli Construction Inc., 310/390-0530. **Architectural and landscape design:** Timothy Corrigan, Timothy Corrigan Inc., 323/525-1802, timothy-corrigan.com. Foyer—**Console table** (English 18th-century pinewood with marble top): Sothebys London, 011 44 207 293 5000, sothebys.com. **Lamps** on console (19th-century English candlesticks): Timothy Corrigan Antiques, 323/525-1802, timothy-corrigan.com. **Mirror** (17th-century Italian Renaissance frame); **doors** (Italian mid-19th-century doors): Bonhams San Francisco, 415/861-7500, bonhams.com. **Hanging lantern** ("Regency Hall Lantern"): Vaughan Designs, 212/319-7070, vaughandesigns.com, trade only.
Dining room—**Dining table** ("Jacobina"): Ebanista. 800/570-1087, ebanista.com, trade only. **Chairs:** owner's collection. **Buffet** (17th-century Tuscan credenza): Christie's London, 011 44 207 839 9060, christies.com. **Chandelier** (Polish, 18th-century brass chandelier): Sothebys Amsterdam, 011 31 20 550 2200, sothebys.com. **Sconces** ("Sunflower"): Ray Ferra, Iron N Antique Accents, 323/934-3953. **Area rug** (antique Sultanabad): Bonhams Los Angeles, 323/850-7500, bonhams.com. **Drapery** ("Mongiardino"/Carnelian #10798-04): Cowtan & Tout, 212/647-6900, cowtan.com, trade only. **Candelabra** on buffet (mid 19th-century Colonial Mexican): Timothy Corrigan Antiques, 323/525-1802, timothy-corrigan.com. **Walls:** recycled stone.
Pages 102-103. Library—**Chair** ("Classic Roll Arm Chair #110): Monte Allen, 310/207-7676, montealen.com. **Chair fabric** ("Mogador"/Red): Old World Weavers, 212/355-7186, trade only. **Pillows** on chair ("Jacobean" floral print on silk ground): Jim Thompson, 800/262-0336, jimthompson.com, trade only. **Round table** (19th-century English table with marble top): Timothy Corrigan Antiques, 323/525-1802, timothy-corrigan.com. **Area rug:** owner's collection. **Hanging light** ("Scheherazade two tiers" by Fortuny): Venetia Studium, 011 44 207 225 0110, venetiastudium.com. **Fire screen** ("Barcelona" #3006); **sconces** (Westchester"): Reborn Antiques, 310/289-7785, rebornantiques.net. **Wicker log basket:** Hollyhock, LA, 310/777-0100. **Art** over mantel (*Venice at Sunset,* by Bouvard): Sothebys Paris, 011 33 1 53 05 53 05, sothebys.com. **Candlesticks** on mantel (18th-century French giltwood): Timothy Corrigan Antiques, 323/525-1802, timothy-corrigan.com. **Built-in bookcase and mantel** (custom): JW Custom Woodwork, 818/834-0194. **Ceiling paint** ("New White" #59): Farrow & Ball, 888/511-1121, farrow-ball.com. **Statues** on mantel: Emmy Award for Best Comedy series (*Everybody Loves Raymond*).
Breakfast area—**Table; Windsor chairs:** owner's collection. **Chair-seat fabric** (by Comiglio): Pierre Frey, 212/213-3099, trade only. **Chandelier** ("Twig"): Paul Ferrante Inc., 323/653-4142, paulferrante.com, trade only. **Chandelier** shades: Silk Trading Co., 888/745-5302, silktrading.com. Kitchen—**Cabinetry; island:** Timothy Corrigan Inc., 323/525-1802. **Cabinetry finish:** custom. **Cabinetry hardware:** Omnia Industries, 973/239-7272. **Bar stools:** Ebanista, 800/570-1087, ebanista.com, trade only. **Bar-stool fabric** ("Comiglio"): Pierre Frey, 212/213-3099, trade only. **Countertop:** marble. Seating area off kitchen—**Gold sofa; area rug:** owner's collection. **Gold pillow** on sofa ("Medici," discontinued): Scalamandré, 800/932-4361, scalamandre.com, trade only. **Green pillow** on sofa: Schumacher, fschumacher.com, trade only. **Pillow trim** (by Houlès): Brunschwig & Fils, 212/838-7878, brunschwig.com, trade only. **Table** behind sofa (Italian 19th-century): Timothy Corrigan Antiques, 323/525-1802, timothy-corrigan.com. **Table lamp** ("Brighton" #5029): Reborn Antiques, 310/289-7785, rebornantiques.net. **Woodwork and flooring:** reclaimed walnut wood planking.
Pages 104. Table toward garden—**Furniture:** from the set of *Everybody Loves Raymond*. Gazebo—**Wire gazebo:** custom design. **Dining table; table mats:** Timothy Corrigan Home, 323/525-1802, timothy-corrigan.com. **Wicker chairs:** owner's collection. **Chair-seat fabric:** Schumacher, fschumacher.com, trade only. **China pattern** ("Olde Avesbury"): Royal Crown Derby, royal-crown-derby.com. **Flatware; glassware:** owner's collection. **Hurricane centerpiece:** Chapman Manufacturing Co., chapmanco.com, trade only.

Pages 128–137

PLAYFUL SPIRIT

Architects: Stuart Disston, AIA, **project team:** Joshua Rosensweig, Guy Horvath, AIA, Austin Patterson Disston Architects, 376 Pequot Ave., P.O. Box 61, Southport, CT 06890; 203/255-4031; and 4 Midland St., Quogue, NY 11959; 631/653-1481, apdarchitects.com. **Interior designer:** Eliza Gatfield, Custom Cool, LLC, 357 Centre Island Rd., Oyster Bay, NY 11771; 516/413-6313.
Throughout—**Windows:** Dynamic Architectural Windows & Doors, 800/661-8111, dynamicwindows.com, trade only.
Pages 130-131. Library—**Sofa; ottoman; chair:** owner's collection. **Sofa fabric** ("Radiant Velvet"/Stone); **sofa cushions** ("Beaumaris"/Vapor): Robert Allen, 800/333-3777, robertallendesign.com, trade only. **Sofa pillows; ottoman fabric:** owner's collection. **Chair fabric** (by Designers Guild); **green-and-taupe flocked fabric** on sofa pillow and window seats ("Ombrione"/Aurora by Designers Guild): Osborne & Little, 212/751-3333, osborneandlittle.com, trade only. **Sheers** (#8476-1 by Kravet Couture): Kravet, 888/457-2838, kravet.com, trade only. **Rug** ("Candy," Ikat): Custom Cool, 516/413-6313. **Chandelier** (discontinued): Oly, 775/336-2100, olystudio.com, trade only. **Art** over bookshelves (by Jennifer Bartlett); **sculpture**; **music stand:** owner's collection. **Paint** (custom mix of Farrow & Ball, 888/511-1121, and Benjamin Moore, 888/236-6667. Living room—**Floral slipper chair:** owner's collection. **Floral fabric** ("Giant Peony"/Fuchsia, Cob #R1400-4 by GP&J Baker): Lee Jofa, 800/453-3563, leejofa.com, trade only. **Cream slipper chairs** ("Sand Slipper Chair"): Custom Cool, 516/413-6313. **Fabric** (#19535, Kravet Couture): Kravet, 888/457-2838, kravet.com, trade only. **Chandelier** ("Jenny Chandelier"/natural shell with antiqued silver finish): Oly, 775/336-2100, olystudio.com, trade only. **Area rug** (antique): owner's collection. **Safavieh area rug:** Safavieh, 866/422-9070, safavieh.com. **Mantel** (custom, limestone): Chesney's, 646/840-0609, chesneys.co.uk, trade only. **Sconces:** Charles Edwards, 011 44 207 736 8490, charlesedwards.com. **Art** over mantel (contemporary Chinese brush painting); **coffee table**; **side tables**; **etagère:** owner's collection. **Paint** (custom): Farrow & Ball, 888/511-1121, farrow-ball.com.
Butler's pantry—**Cabinetry** (custom); **finish** ("Dune Blue"): Custom Cool, 516/413-6313. **Cabinetry hardware; chandeliers:** antique. **Fabric panel,** top left ("Faveto"/Red, discontinued); **fabric panel,** top right ("La Declaration"): Pierre Deux, 888/743-7732, pierredeux.com. **Fabric panel,** bottom left ("Hewlett Plaid"/Cream, Blue, Red #2002185-55 by Diamond & Baratta); **fabric panel,** bottom right ("Chinese Folly"/Red, Cream #J0510-470 by GP&J Baker): Lee Jofa, 800/453-3563, leejofa.com, trade only. **Light fixtures** (antique): owner's collection. **Light-fixture finish** ("Chinese Red"): Custom Cool, 516/413-6313. **Paint** (custom mix of Farrow & Ball, 888/511-1121, and Benjamin Moore, 888/236-6667.
Pages 132-133. Breakfast nook—**Table**; **chairs**; **rug**; **bench**; **chandelier; fabrics:** owner's collection.
Kitchen—**Cabinetry; cabinetry finish** ("Distressed Robin's Egg"); **island; refrigerator; pot rack:** Custom Cool, 516/413-6313. **Cabinetry hardware:** Whitechapel Ltd., 800/468-5534, whitechapel-ltd.com. **Stove; oven; microwave:** Viking, 888/845-4641, vikingrange.com. **Light fixtures** ("Porter Pendant"): Pottery Barn, 800/922-5507, potterybarn.com. **Tile; apron sink; island sink and faucet:** Waterworks, 800/899-6757, waterworks.com. **Faucet** on apron sink: Blanco America Inc. 800/451-5782, blancoamerica.com. **Countertop:** honed Carrara marble. **Island countertop:** custom butcher block.
Pages 129, 134-135. Master bedroom—**Bed** ("Willa"); **armchairs** ("Sophie Armchair"); **armchair fabric** (toffee mohair): Oly, 775/336-2100, olystudio.com, trade only. **Bench; round table; rug:** antique. **Bench and pillow fabric** ("Dora-2"/Beige, Blue #AM-Dora-2, by Andrew Martin): Lee Jofa, 800/453-3563, leejofa.com, trade only. **Cabinetry** (custom); **cabinet finish** ("Eggnog" and "Iced Shoreline"): Custom Cool, 516/413-6313. **Fabric backdrop in cabinet top left; fabric insert in door top right and bottom left**: Lee Jofa, 800/453-3563, trade only. **Fabric backdrop in cabinet second row left:** owner's collection. **Fabric backdrop in cabinet third row left and fabric insert on door bottom right**("Somerby"/Red #BP10019-4, by GP&J Baker): Lee Jofa, 800/453-3563, trade only. **Bottom row left, top row center, and two bottom rows right** ("Dora-2"/Beige, Blue #AM-Dora-2, by Andrew Martin): Lee Jofa, 800/453-3563, trade only. **Backdrop in cabinet: top right, second row right, and fabric insert on cabinet door top left** ("Oriental Bird"/Red, Stone #R1398-3, by GP&J Baker): Lee Jofa, 800/453-3563, trade only. **Drapery:** owner's collection. **Bed cover** (using fabrics from the room): Custom Cool, 516/413-6313. **Accessories** on round table: owner's collection. **Paint** (custom mix of Farrow & Ball, 888/511-1121, and Benjamin Moore, 888/236-6667.
Pages 136-137. Sun room—**Stone fireplace:** Connecticut fieldstone. **Art** over mantel (by Elizabeth Blackadder); **chairs; upholstered bench; wicker chair**; **chandelier**: owner's collection. **Pedestal table:** Pottery Barn, 800/922-5507, potterybarn.com. **Candelabra** on mantel ("Faux Bois Candelabra"): Oly, 775/336-2100, olystudio.com. **Blue paint on floor and walls** (custom); **trim paint** (custom): Farrow & Ball, 888/511-1121. **Ceiling paint** (custom mix of Farrow & Ball, 888/511-1121, and Benjamin Moore, 888/236-6667.

Pages 138–147

SIGNATURE SHOWERS

Interior designer: Jan Showers, Jan Showers & Associates Inc., 1308 Slocum St., Dallas, TX 75207; 214/747-5252, janshowers.com.
Pages 138—139. Living room—**Paint** ("Revere Pewter" #HC-172): Benjamin Moore & Co., 888/236-6667, ➤

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benjaminmoore.com. **Sofas** ("Salon Sofa," Jan Showers Collection); **fauteuils** flanking fireplace (Louis XV-style); **fauteuil fabric** ("Bittersweet Leather," Jan Showers Collection); **white open-arm chairs** facing fireplace (Louis XVI); **round table** between white armchairs ("Como Table"): Jan Showers & Assoc., 214/747-5252, janshowers.com. **Sofa fabric** ("Bamboo" #256): Malabar, 877/625-2227, malabarusa.com, trade only. **Trim** on sofa ("Cambridge Strie Braid" #977-34161): Samuel & Sons, 212/704-8000, samuelandsons.com, trade only. **Pillows** on sofa: West Elm, 888/922-4119, westelm.com. **Striped fabric** on armchairs; **fabric on back of armchairs:** Stratum Textiles, 310/280-5610, stratumtextiles.com, trade only. **Coffee table** (Maison Jansen); **area rug; crystal obelisks** on mantel; **art** flanking mantel (by Andy Warhol); **yellow urn** on coffee table; **lighters**: owner's collection. **Mantel:** original to house. **Fire screen:** Carole Gratale Inc., 212/230-1755, carolegratale.com, trade only. **Mirror** over mantel (Eglomise); **ebony commodes** (Moroccan-inspired Dorothy Draper commodes); **lamps** on commodes (pair of ceramic "Lattice Lamps" with custom acquered shades); **Murano-glass bowl** on coffee table: Jan Showers & Assoc., 214/747-5252. **Silver box** on coffee table: Ralph Lauren Home, 888/475-7674, ralphlaurenhome.com.

Pages 140—141. Dining room—**Table; table cover** (used at wedding reception); **area rug; three-tiered tables; candelabra:** owner's collection. **Dining chairs** (French, 1940's, in the style of Andre Arbus); **seat cushions** ("Biscuit Leather"); **drapery** ("Jan Showers Private Label Silks"/Sunflower); **white armchairs** (antique); **buffet** (Andre Arbus c. 1940): Jan Showers & Assoc., 214/747-5252. **Chandelier** (Murano): original to house. **Wall covering** (#SY-206): Gracie Inc., 212/924-6816, graciestudio.com. **Ceiling and trim paint** ("Revere Pewter" #HC-172): Benjamin Moore & Co., 888/236-6667, benjaminmoore.com.

Pages 142—143. Library—**Sofa** ("Hadley Sofa," Jan Showers Collection); **coffee table** (French 1940s, gold leaf); **magazine rack** (antique); **green chairs** (French 1940s Louis XV-style bergères in original leather): Jan Showers & Assoc., 214/747-5252. **Sofa fabric** ("Ravel" #5789); **drapery** ("Princeton" #9121): Pindler & Pindler, 805/531-9090, pindler.com, trade only. **Sofa pillows:** Jonathan Adler, 800/963-0891, jonathanadler.com. **Faux-zebra rug:** The Mews, 214/748-9070. **Floor lamps** ("Crystal Rod Floor Lamps"): Hinson Lighting, 212/475-4100, hinsonlighting.com, trade only. **End table** (used as bar): owner's collection. **Paint** ("Hale Navy" #HC-154): Benjamin Moore & Co., 888/236-6667.

Pages 144—145. Master bedroom—**Bed** (custom); **bed drapery** ("Jan Showers Private Label Silks"/Slate Blue); **lamps** on bedside tables ("Laticino Murano Lamps" c. 1950) : Jan Showers & Assoc., 214/747-5252. **Headboard fabric** ("Monteroy Woven Texture"/Baltic #89626-259): Brunschwig & Fils, 800/538-1880, brunschwig.com, trade only. **Bed-drapery lining** ("Antwerp Linen" #2273): Pindler & Pindler, 805/531-9090, pindler.com, trade only. **Monogrammed bedding:** Leontine Linens, 800/876-4799. leontinelinens.com. **Mirror**; **upholstered bench**: owner's collection. **Throw:** Hermès, 800/441-4488. **Area rug** ("White Cowhides," Jan Showers Collection); **white console** ("Manhattan Console," Jan Showers Collection): Jan Showers & Assoc., 214/747-5252. **Art** over console (by Rusty Scruby): Pan American Art Projects, 214/522-3303, panamericanart.com. **Garden stools**: Tozai Home, 214/752-7222. **Wall paint** ("Wickham Gray" #HC-171): Benjamin Moore & Co., 888/236-6667. **Ceiling and trim paint:** existing.

Pages 146—147. Guest bedroom—**Bed** (custom design); **bench** ("Mercer Bench," Jan Showers Collection); **chair** by window (French, 1940, in the style of Andre Arbus); **bedside table** ("Lombard Table," Jan Showers Collection); **lamp** on bedside table (opalescent white Murano glass lamp): Jan Showers & Assoc., 214/747-5252. **Headboard fabric** ("Batua" #6527, discontinued): Pindler & Pindler, 805/531-9090, pindler.com, trade only. **Monogrammed bedding:** Leontine Linens, 800/876-4799, leontinelinens.com. **Fabric** on Mercer bench ("Empress Satin"): Koplavitch & Zimmer, 866/447-5100, trade only. **Pillow** on chair: owner's collection. **Drapery and bed drapery** ("Jan Showers Private Label Silks"/Blush); **striped pillow** on bed (custom): Jan Showers & Assoc., 214/747-5252. **White valance on bed drapery** ("Oban" #4841): Pindler & Pindler, 805/531-9090, pindler.com, trade only. **Trim** on bed valance ("Venus Gimp" #977-30984): Samuel & Sons, 212/704-8000, samuelandsons.com, trade only. **Heart pillows** on bed: D. Porthault, 214/526-3545, dporthault.com. **Wall paint** ("Queen Anne Pink" #HC-60): Benjamin Moore & Co., 888/236-6667. **Ceiling and trim paint; floor covering:** existing. **Art** (by Mary Temple): Boyd Level, 212/334-5135, trade only.

Pages 148—157

FAUDREE'S FANCY

Interior designer: Charles Faudree, Charles Faudree Inc., 1345 E. 15th St., Tulsa, OK 74120; 918/747-9706, charlesfaudree.com.

Pages 148-149. Living room—**Sofas** ("Hampton Sofa" #1014): Cameron Collection, 214/752-4421, cameroncollection.com, trade only. **Sofa fabric** ("Melo"/Caramel #403966 by Travers, discontinued): Zimmer +Rohde, 212/758-7925, trade only. **Flat welt trim** on sofa (silk sateen in Sanskrit #92916-09); **frog trim** on sofa: Rogers & Goffigon, 203/532-8068, trade only. **Floral pillows** on sofa (antique tapestry): custom. **Green pillow** on sofa (custom beaded silk pillow): Villa Melrose Antiques, 323/934-8130. **Coffee tables** ("Warwick" #6169.14): Minton-Spidell, 310/836-0403, trade only. **Chair** by mantel (custom): Charles Faudree Inc., 918/747-9706, charlesfaudree.com. **Chair fabric** ("Marquis" #26217-002): Scalamandré, 800/932-4361, scalamandre.com, trade only. **Gilded end tables:** Grandeur Inc, 770/330-7444. **Rug** (custom): Edward Fields, 212/310-0400, edwardfields.com, trade only. **Tufted ottoman:** Thayer Upholstery, 918/682-4581, thayerupholstery.net. **Ottoman fabric** ("Verrier"/Aqua, Topaz #GG31796200): Old World Weavers, 212/355-7186, trade only. **Ottoman trims** ("Traviatta Small Cable with Tape"/Cream, Rose, Ice Blue #90508.05/2 and "Traviatta Large Fringe"/Cream, Rose, Ice Blue #90507.05/2): Brunschwig & Fils, 800/538-1880, brunschwig.com, trade only. **Wing chair** in foreground; **bergère** in front of ottoman: Villa Melrose Antiques, 323/934-8130. **Wing-chair and bergère fabric** ("Imperatrice" #26218): Scalamandré, 800/932-4361, scalamandre.com, trade only. **Chandelier** (antique); **wall sconce; fireplace surround** (black marble): original to house. **Art** over mantel (by Leonard Wren); **art** on easel (by Derek Penix): Royce Myers Art Ltd., 918/582-0288, roycemyers.com. **Demilune** beside mantel: George N Antiques, 212/935-4005, georgenantiques.com. **Mirror** over demilune: Grandeur Inc., 770/330-7444. **Drapery** ("Florian Stripe" #270065): Old World Weavers, 212/355-7186, trade only. **Drapery trim** (#17205, discontinued): Novel, through Interior Trade Cartel, 888/887-1914, trade only. **Drapery hardware:** B. Berger Fine Fabrics, 800/288-3586, bberger.com, trade only. **Piano:** Steinway, steinway.com. **Candelabra on piano; small stool** beside piano; **accessories** on coffee tables: owner's collection. **Stool fabric** (#26217-002): Scalamandré, 800/932-4361, trade only. **Wall paint** ("Ceylon Ivory" #2101); **ceiling and trim paint** ("Bone White" #2054 FB): Pratt & Lambert Paints, 800/289-7728.

Pages 150-151. Dining room—**Table** (custom, by Carl Akins): E.C. Dicken Inc., 214/742-4801, ecdicken.com, trade only. **Host and hostess chairs; side chairs** ("L'Avant Chair" #3449.11): Minton-Spidell, 310/836-0403, trade only. **Chair fabric** ("Wisteria Orientale"/Antique Moss #9583-02): Glant Textiles Corp., 800/884-5268, glant.com, trade only. **Chandelier** (custom, silver and rock crystal); **sconces**: Villa Melrose Antiques, 323/934-8130. **Rug** (custom): Edward Fields, 212/310-0400, edwardfields.com, trade only. **Drapery** ("Nijinsky Silk"/Sage): Carleton V, 212/355-4525, trade only. **Drapery trim** (#TF-5055, color 18): Global House of Trims, 213/744-1555, ghtrims.com, trade only. **Drapery tassels** ("Antica Tassel Tieback"/Antique #35714-9820 by Houlès): Brunschwig & Fils, 800/538-1880, trade only. **Drapery hardware** (18th-Century French Lattice, Pelmet Collection, #C-10): Manor House, 901/861-1957. **Demilune:** Grandeur Inc., 770/330-7444. **Wall paint** ("Ceylon Ivory" #2101); **ceiling and trim paint** ("Bone White" #2054 FB): Pratt & Lambert Paints, 800/289-7728. **Painted panels** (Custom Murals by Janet Davis): through Charles Faudree Inc., 918/747-9706. **Candlesticks** on mantel (antique gilt doré): Bijan Royal, 212/533-6390. **Clock** on mantel (antique): George N Antiques, 212/935-4005, georgenantiques.com. **Antique silver compotes and epergne:** owner's collection.

Pages 152-153. Breakfast room—**Wallpaper** ("Pushkin" #NCW645-02 by Nina Campbell): Osborne & Little, 212/751-3333, osborneandlittle.com, trade only. **Drapery and banquette cushions** ("Malloy" #LFY10308F): Ralph Lauren Home, 888/475-7674, ralphlaurenhome.com. **Drapery trim** ("Oleander Fringe" #90596.05/8): Brunschwig & Fils, 800/538-1880, brunschwig.com, trade only. **Drapery hardware** (custom iron): Creative Metal Works, 918/838-2563. **Café curtains:** World Linen & Textile Co., 213/748-1370, worldlinen.com. **Dining table**; **candlesticks:** owner's collection. **Chairs:** AGR Collection, through Elysee Collection, 919/967-8686. **Chair-seat fabric** ("Feathers"): George Smith Hand Made Furniture & Fabrics, 212/226-4747, george-smith.com, trade only. **Chandelier** (antique tole): Dale Gillman Antique Warehouse, 918/592-2900. **Prints** (antique Luyten Garden views): Banks Fine Art, 214/352-1811, banksfineart.com. **Tableware** ("Audun Ferme"): Villeroy & Boch, 800/845-5376, villeroyboch.com. **Ceiling and trim paint** ("Bone White" #2054 FB): Pratt & Lambert, 800/289-7728. **Flooring:** original oak floors. Sun room—**Sofa** at window: Ralph Lauren Home, 888/475-7674, ralphlaurenhome.com. **Sofa fabric** ("SousSous"/Menthe #92907-1): Rogers & Goffigon, 203/532-8068, trade only. **Floral pillow on sofa** ("Les Papillons Exotique" #173410.00): Brunschwig & Fils, 800/538-1880, brunschwig.com, trade only. **Rectangular pillow** on sofa (custom beaded silk pillow): Villa Melrose Antiques, 323/934-8130. **Round end table:** Grandeur Inc., 770/330-7444. **Lamp** on end table ("Round Balustrade Lamps" #F-LP-04, with custom shade): Formations, 310/659-3062, trade only. **Chairs** ("Ambrose Chair" #314-03, discontinued): Ralph Lauren Home, 888/475-7674, ralphlaurenhome.com. **Floral fabric** on chair seats and bolster pillows ("Les Papillons Exotique Cotton Print"/Multi on White #173410.00): Brunschwig & Fils, 800/538-1880, brunschwig.com, trade only. **Celadon garden stools:** Baoku, 310/836-6068, baoku.us. **Round coffee table** (custom): Iron Decor Inc., 918/584-2080. **Large candlesticks** on coffee table (Paris flea market): owner's collection. "**Silver-leaf shell"** on coffee table (#DL-AC275, antique white gold): Dennis & Leen, 310/652-0855, trade only. **Drapery** ("Avignon"/Alpine on Natural #2103-02): Rose Tarlow-Melrose House, 323/651-2202, rosetarlow.com, trade only. **Drapery fringe** ("Elemental Leaf Fringe" #986-31732-A56, discontinued): Samuel & Sons, 212/704-8000, trade only. **Drapery rods and finials:** Creative Metal Works, 918/838-2563. **Chandelier** ("Triton" #7689): Allan Knight & Assoc., 214/741-2227, allanknightasso.com, trade only. **Carpet** ("Jumbo Boucle" #780, Paradise Retreat Collection): Fibreworks, 502/499-9944, #2, fibreworks.com. **Wallpaper** (antique, Zuber wall mural): original to house. **Ceiling and trim paint** ('Bone White" #2054 FB): Pratt & Lambert Paints., 800/289-7728, prattandlambert.com. Kitchen—**Range:** Wolf, 800/332-9513, wolfappliance.com. **Cabinetry; island; armoire/cabinet; oven hood** (custom): Jay Rambo Co., 800/647-2626, jayrambo.com. **Cabinetry hardware:** Bouvet, 415/864-0273, bouvet.com. **Horse head** (antique); **metal plaque** behind stove (antique); **brackets** flanking range: owner's collection. **Lantern wall light** (custom painted by Janet Davis): Vaughan Designs, 212/319-7070, vaughandesigns.com, trade only. **Countertop:** Goldenleaf Granite. **Pot rack** (antique): owner's collection. **Bar stool** in front of island ("Jacobean Barstool #5900.28B): Minton-Spidell, 310/836-0403, trade only. **Bar-stool fabric** (discontinued): Marvic Textiles, through Jerry Pair & Assoc., 212/546-9001, trade only. **Wall paint** ("Chamois" #2108); **ceiling and trim paint** ("Bone White" #2054 FB): Pratt & Lambert, 800/289-7728, prattandlambert.com.

Pages 154-155. Master bedroom—**Poster bed** ("Fruili Bed" #B-19); **end table** beside bed: Patina Inc., ➤

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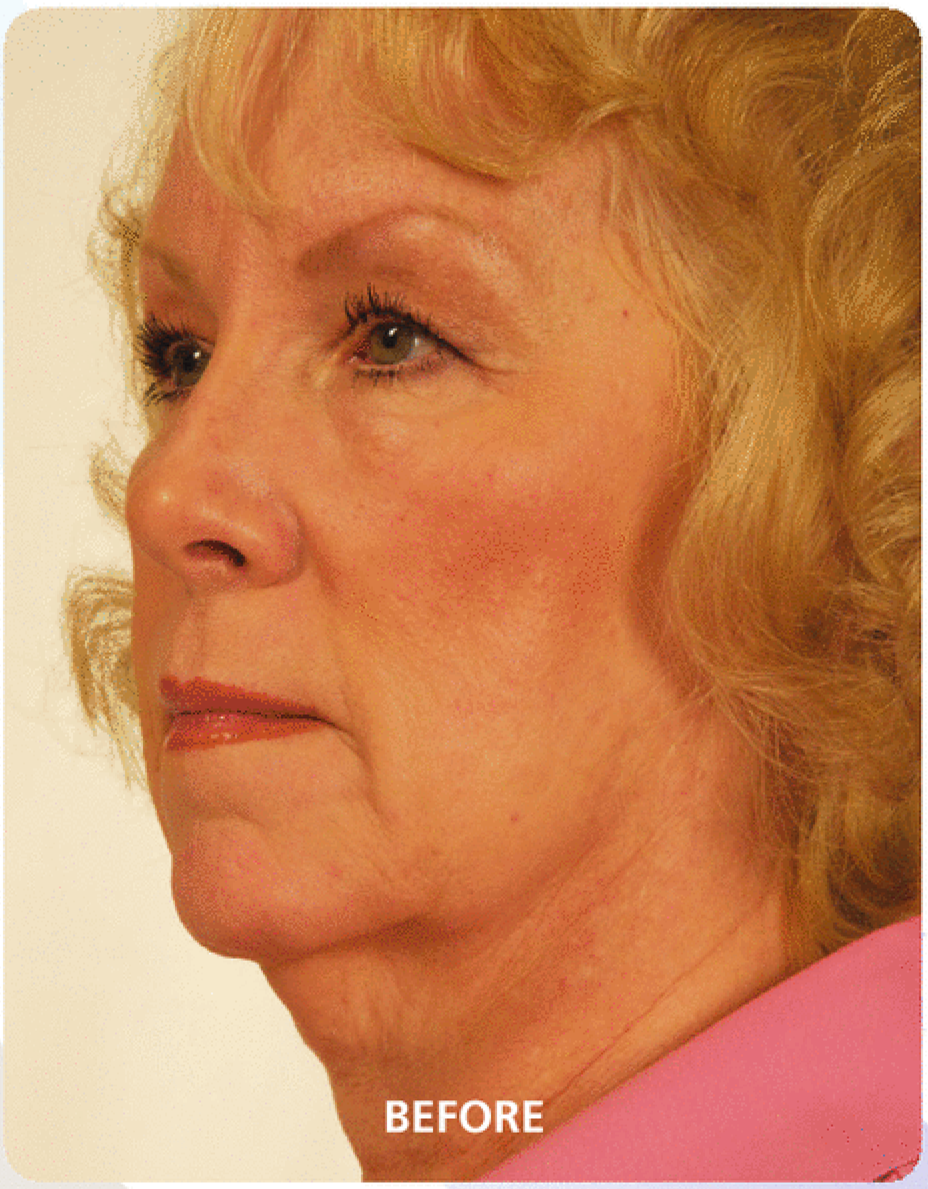

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800/635-4365, patinainc.com. **Love seat** (custom): Thayer Upholstery, 918/682-4581, thayerupholstery.net. **Love-seat fabric** ("Farleigh"/Cream #401379 by Travers): Zimmer + Rohde, 212/758-7925, trade only. **Striped pillow** on love seat ("Bellegarde" #266648-007): Scalamandré, 800/932-4361, scalamandre.com, trade only. **Drapery; floral pillow on love seat** (#3356C #1): World Linen & Textile Co., 213/748-1370, worldlinen.com. **Drapery trim** (#WW6/Antique): Dogwood Fabrics, 800/883-5500, trade only. **Rectangular pillow** on love seat; **table lamps** (antique, with custom shades): Villa Melrose Antiques, 323/934-8130. **Gilded end tables:** Grandeur Inc., 770/330-7444. **Coffee table** (antique); **chair** at left of love seat (antique): owner's collection. **Striped chair fabric** (#26648-007): Scalamandré, 800/932-4361, scalamandre.com, trade only. **Wallpaper** ("Parchment Panel" #PC86901): Zoffany, 800/395-8760, zoffany.com. **Ceiling and trim paint** ("Bone White" #2054 FB): Pratt & Lambert Paints, 800/289-7728. **Desk and chair** (antique); **chandelier** (antique, original to house); **end table**; **bench:** owner's collection. **Bench fabric** (#24647-156): Kravet, 888/457-2838, kravet.com. trade only. **Carpet** ("Lanai," discontinued): Fabrica, 800/854-0357, fabrica.com. **Bed-skirt fabric** ("Lisa Marie"/Salmon #9182): Duncan Tickings, 405/528-5480. **Bed-skirt trim** ("Liliana"/Tourmaline #1673305): Fabricut, 800/999-8200, fabricut.com, trade only. **Bed cover** ("Farleigh"/Cream #401379): Travers, 212/888-7900, trade only. **Trim** on bed cover ("Zingari"/Tourmaline #1675105, and "Liliana"/Tourmaline #1673305): Fabricut, 800/999-8200, fabricut.com, trade only. Pages 156-157. Guest bedroom—**Bed** (custom, "Louis XVI" #0596): Niermann Weeks, 212/319-7979, niermannweeks.com, trade only. **Toile bed cover, bed drapery, fabric panels** in cupboard ("Sonnet 14 Toile"/Pink #71223-107): Brunschwig & Fils, 800/538-1880, brunschwig.com, trade only. **Bed-skirt fabric; bed drapery lining** ("Tia"/Cameo #8299): Pindler & Pindler, 805/531-9090, pindler.com, trade only. **Large shams** on bed ("Mini Pedris"/Azalea): Robert Allen, 800/333-3777, robertallendesign.com, trade only. **Check pillow fabric** ("Lissette Silk Plaid" #60240): Schumacher, fschumacher.com, trade only. **Monogrammed pillow fabric** ("Silk Suede"/Dusty Rose, discontinued): S. Harris & Co., 800/999-5600, sharris.com, trade only. **Vanity**: Bijan Royal, 212/533-6390. **Vanity chair**: owner's collection. **Cupboard** (custom): David Hollingsworth, 918/637-9918. **Dresser** (antique, custom painted by Janet Davies): Charles Faudree Antiques, 918/747-9706, charlesfaudree.com. **Mirror** (custom painted by Janet Davies): John Rosselli, 212/772-2137, trade only. **Lamp** on dresser (antique): Villa Melrose Antiques, 323/934-8130. **Shade** (custom): Sew-N-Sew, 918/582-3680. **Wallpaper** (#NCW510-04 by Nina Campbell): Osborne & Little, 212/751-3333, trade only. **Ceiling and trim paint** ("Bone White" #2054 FB): Pratt & Lambert Paints, 800/289-7728. **Carpet**: owner's collection.

Pages 158—165
BREATHING LESSONS

Landscape designer: Ted Carter, Carter Design Group Inc., 99 Cousins Rd., Buxton, ME 04093; 207/761-1823, carterdesigngroup.com. Throughout—**Wall paint** ("Revere Pewter" #HC-172); **trim paint** ("White Dove"): Benjamin Moore & Co., 888/236-6667, benjaminmoore.com. **Drapery:** off-white linen. Pages 158-159. Dining room—**Chairs:** Pottery Barn, 800/922-5507, potterybarn.com. **Table** (Duncan Phyfe, family heirloom); **chandelier; teardrop lamp** (vintage); **sideboard** (antique French): owner's collection. Pages 160-161. Living room—**Open-arm chair:** antique. **Leather club chair and ottoman:** Ralph Lauren Home, 888/475-7674, ralphlaurenhome.com. **Pear painting** (by Peruvian artist): mirrors on mantel: owner's collection. **Sofa**: Mitchell Gold + Bob Williams, 800/789-5401, mgandbw.com. **Fireplace; stained glass windows:** original to house. **French desk** with red leather top: Smith-Zukas Antiques, 207/646-6996. **Oval-back chairs** in white duck); **crystal lamp** on desk: owner's collection. **Drapery** (white linen); **wool carpets:** Brett Johnson, Maine Street Design, 207/838-9792, mainestreetdesign.com. **Lucite-and-glass coffee table** (flea market find): owner's collection. Living room bay window vignette—**Pedestal library table** (vintage); ottoman (vintage): owner's collection. Pages 162-163. Home office—**Desk; slipcovered armchair** (antique); **Mercury glass globes** on desk: owner's collection. Pages 158, 162-163. Library—**Sofa; chairs; sofa and chair fabric**: George Smith Hand Made Furniture & Fabrics, 212/226-4747, georgesmith.com. **Floor mirror:** Crate & Barrel, 800/996-9960, crateandbarrel.com. **Lucite coffee table:** owner's collection. **Leather wing chair:** Antiques on Nine, 207/967-0626. Pages 164-165. Porch—**Wicker furniture:** owner's collection. Kitchen—**Countertop:** white marble. **Bar stools:** Restoration Hardware, 800/910-9836, restorationhardware.com. Sunroom—**Sofa**: Henredon, 800/444-3682, henredon.com. **Lucite-and-glass coffee table:** owner's collection. **Needlepoint pillows; accessories:** Hurlbutt Designs, 207/967-4110.

Pages 166—173
FOLK FINISH

Architect: Patrick J. Ahearn, Ahearn/Schopfer and Associates, 160 Commonwealth Ave., Suite L5, Boston, MA 02116; 617/266-1710, ahearnschopfer.com. **Interior designer:** Gary McBournie, Gary McBournie Inc. Interior Design and Decoration, 71 Newbury St., Suite 300, Boston, MA 02116; 617/542-5700, gmcbinc.com. Pages 166-167. Living room—**Red sofa** (custom, "Park Avenue"): Jerry Pair & Assoc., 800/909-7247, jerrypair.com, trade only. **Sofa fabric** ("Isla"-18): Malabar Fabrics, 877/625-2227, malabarusa.com, trade only. **Area rug** (custom): Stark Carpet Corp., 212/752-9000, starkcarpet.com, trade only. **Knife-edge pillows** on sofa (custom): Kim Murphy, 413/967-9775. **Club chairs** ("D'eauville"): John Boone Inc., 212/758-0012, trade only. **Chair fabric** ("Arbre de Vie"/Document #2004028-519): Lee Jofa, 800/453-3563, leejofa.com, trade only. **Coffee table**; **Mercury-jar lamps**: Sentimento Antiques, 212/750-3111, trade only. **Candlesticks:** Hudson, 617/292-0900. **Zinc stars:** Antiques on 5, 617/951-0008, trade only. **Oak side table**; **painted finials**: Carl Todisco Antiques, 617/357-5050. **Sconces** ("Andalusian" #F-CD01 by Formations): Holly Hunt, 312/661-1900, hollyhunt.com, trade only. **Weather vane** on mantel (c.1870 running horse weather vane); **three gears** on wall (c.1860 iron industrial gears): Victor Weinblatt, 413/533-6435. **Paper shades** (custom): Blanche P. Field, 617/423-0715, trade only. **Gold sofas** (custom); **square ottoman:** Connors Design, 508/429-4980. **Ottoman and drapery fabric** ("Alban"/Ivory #F2211-01by Colefax & Fowler): Cowtan & Tout, 212/647-6900, cowtan.com, trade only. **Sofa fabric:** discontinued. **Green drapery fabric** (#3967, discontinued): Calvin Fabrics, 888/732-1996, henrycalvin.com, trade only. **Drapery fabrication:** Drape-It, 781/209-1912. **Chinese side tables**: Sentimento Antiques, 212/750-3111, trade only. **Art:** owner's collection. **Mantel:** custom. **Paint:** custom. Pages 168-171. Entry—**Wall treatment** (custom): Gedas Paskauskas Studios Inc., 617/233-4307, gedaspaskauskas.com. **Pendant lantern:** owner's collection. **Sofa** (custom): Connors Design, 508/429-4980. **Sofa fabric** ("Sondma Gingham" #LFY29407F, discontinued): Ralph Lauren Home, 888/475-7674, ralphlaurenhome.com. **Tea bin** beside sofa: antique. **Candelabra sconces** (custom); **wire planter** (antique): Faustina Pace Antiques, 561/804-6682, trade only. **Upholstered fauteuil:** Amy Perlin Antiques, 212/593-5756. **Console table** ("Bastille," discontinued): Holly Hunt, 312/661-1900, hollyhunt.com, trade only. **Table lamp** (from architectural remnant): owner's collection. **Mirror** over console (sand-cast gear-form mirror c.1920); **lamp** on console (mid-19th-century sand-painted woden urn, New England): Victor Weinblatt, 413/533-6435. **Area rug** in front of bench (custom); **striped rug** under fauteuil (custom); **stair runner** (custom): Stark Carpet Corp., 212/752-9000, starkcarpet.com, trade only. Dining room—**Dining table** ("Trestle" base #1106): John Rosselli, 212/593-2060, trade only. **Dining chairs** ("Stahl Baroque" #2017): Dessin Fournir, 785/434-2777, dessinfournir.com, trade only. **Dining-chair fabric** ("Almost Suede"/Desert Sunrise #AMS 1052): Paul Brayton Designs, 800/882-4720, paulbraytondesigns.com. **Fabric on dining-chair back** ("Newfield Check"/Daffodil #2000135-40): Lee Jofa, 800/453-3563, leejofa.com, trade only. **Chandelier** ("Antonia" #8059): Ironware International, 800/850-0460, ironwareinternational.com. **Area rug** ("Ottoman Interweave"/wool #400-010): Stark Carpet Corp., 212/752-9000, starkcarpet.com, trade only. **Sideboard**: owner's collection. **Antique urn lamps** on sideboard; **pair of urns:** Antiques on 5, 617/951-0008, trade only. **Antique seltzer bottles:** Hudson, 617/292-0900. **Rug over sideboard** (1860 New England hearth rug mounted on stretcher): Victor Weinblatt, 413/533-6435. **Wall treatment** (custom): Gedas Paskauskas, Studios Inc. 617/233-4307, gedaspaskauskas.com. Breakfast area—**Pedestal table; chairs:** owner's collection. **Fabric on chair seat and back** ("Oscar"/Jaune #7338-06 by Boussac): Pierre Frey, 212/213-3099, trade only. **Fabric on chair front** ("Tullgarn"/Saffron #105155 by Travers): Zimmer +Rohde, 212/748-7925, trade only. **Red trim** on chairs (#F199-2): Osborne & Little, 212/751-3333, osborneandlittle.com, trade only. **Lantern** (French tole #700-1): Michael Smith Reproduction Furniture, 310/315-3018, michaelsmithinc.com, trade only. **Slipcover fabrication:** Kim Murphy, 413/967-9775. **Area rug** (custom): Country Braid House, 603/286-4511, countrybraidhouse.com. **Valance fabric** (#F15475-0001, discontinued): Old World Weavers, 212/355-7186, trade only. **Architectural corbels** (mid 19th-century New England): Victor Weinblatt, 413/533-6435. Desk area—**Desk** (c.1840 New England tap table with scrub top); **architectural window** above desk (mid 19th-century star motif architectural window from New England barn): Victor Weinblatt, 413/533-6435. **Painted floors** (checkerboard): Gedas Paskauskas, 617/233-4307, gedaspaskauskas.com. **Paint**: custom. **Fabric on chair seat and back** ("Oscar"/Jaune #7338-06 by Boussac): Pierre Frey, 212/213-3099, trade only. **Fabric on chair front** ("Tullgarn"/Saffron #105155 by Travers): Zimmer +Rohde, 212/748-7925, trade only. **Red trim** on chairs (#F199-2): Osborne & Little, 212/751-3333, osborneandlittle.com, trade only. Kitchen—**Chandelier** ("Turin" #6025): Dessin Fournir, 785/434-2777, dessinfournir.com, trade only. **Lantern** at window: Antiques on 5, 617/951-0008, trade only. **Countertop:** honed black granite. **Bar stools** ("Village"): Crate & Barrel, 800/996-9960, crateandbarrel.com. **Paint:** custom. Pages 172-173. Master bedroom—**Bed; bench; Fortuny ceiling fixture:** owner's collection. **Bed-skirt fabric** ("Cabrieres"): Pierre Frey, 212/213-3099, trade only. **Drapery fabric** ("Serenity"/Azure #2511-09 by Larsen): Cowtan & Tout, 212/647-6900, trade only. **Sheer fabric** ("Kafi" #04, discontinued): Malabar, 877/625-2227, malabarusa.com, trade only. **Sofa** (custom): Connors Design, 508/429-4980. **Sofa fabric** ("Well Woven"/Haystack #1432-07 by Great Plains): Holly Hunt, 312/661-1900, hollyhunt.com, trade only. **Sofa trim** ("Complement Loop Border"/Ocean #39076-267, discontinued): Brunschwig & Fils, 800/538-1880, brunschwig.com, trade only. **Floral pillow** on sofa; **striped pillow** on sofa: FDO Group, 617/737-2800, fdogroup.com, trade only. **Upholstered chair** by sofa: owner's collection; **garden urn/side table** beside chair; **upholstered club chair; upholstered bench:** owner's collection. **Coffee table:** Antiques on 5, Antiques on 5, 617/951-0008, trade only. **Night stands** ("Veneto Cabinets"): Niermann Weeks, 212/319-7979, niermannweeks.com, trade only. **Lamps:** Blanche P. Field, 617/423-0715, trade only. **Carpet** ("Teague"/Beige): Stark Carpet Corp., 212/752-9000, starkcarpet.com, trade only. **Paint:** custom.

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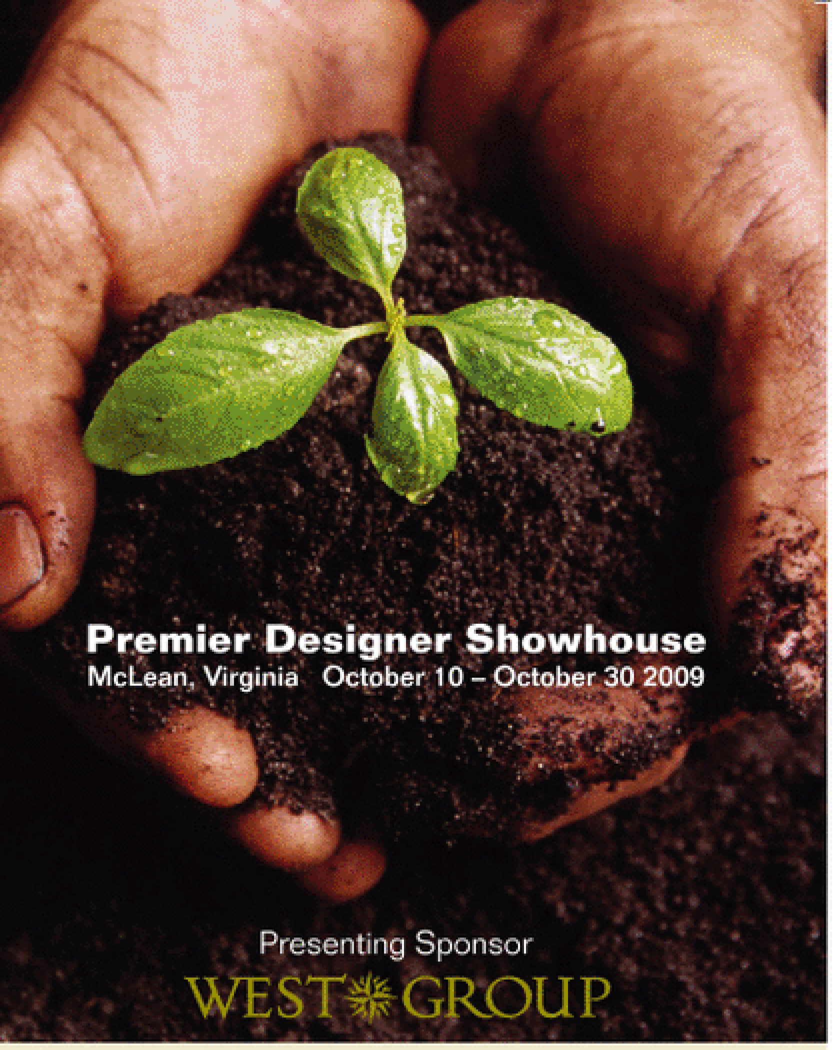

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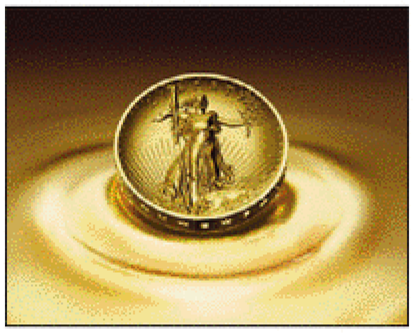

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JOIN US AT LUXEHOME OPEN HOUSE SATURDAY, OCTOBER 3,2009

Traditional Home celebrates its 20th Anniversary by sponsoring the LuxeHome Open House on Saturday, October 3, from 10 am – 3 pm. LuxeHome, located on the first floor of the Chicago Merchandise Mart, plans to celebrate with a host of exciting showroom programming from trunk shows to cooking demonstrations along with Traditional Home editors, celebrity guests and lots of hospitality throughout its 30 luxury kitchen and bath boutiques. Join us for a daylong celebration of design ideas and inspiration, music, food and more.

For more event details, visit luxehome.com/openhouse or call the LuxeHome Concierge at 312.527.7939. First Floor, The Merchandise Mart, Chicago, IL 60654

20th ANNIVERSARY TRADITIONAL HOME

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THE 9TH ANNUAL HAMPTON DESIGNER SHOWHOUSE

Presented by Traditional Home

The Hampton Designer Showhouse, now in its ninth year, is a showcase for America's premiere design talent. Approximately 20 top interior designers and decorative artists will turn a beautiful shingle style home, built by Farrell Building Co, into a decorating masterpiece. Tours available July 26 through September 6, 2009, 11am - 5pm daily, 179 David's Lane, Watermill, NY. Tickets are $30 to benefit the Southampton Hospital. **For more information on the showhouse visit hamptondesignershowhouse.com.**

RENOVATE, REMODEL, REFRESH!

dreamHOME

Traditional Home and DREAMHOME hosted an event for consumers on Thursday, May 7th to unveil the new 2009 DreamHome. Guests enjoyed a panel discussion moderated by Senior Lifestyle and Design Editor Jenny Bradley; joined by DREAMHOME designers Janet McCann, Mick De Giulio, Christopher Michiels and Frank Fontana. Readers met talented designers, enjoyed cocktails and hors d'ouvres and took inspiration home with them!

DESIGN CENTER at THE MERCHANDISE MART

(L to R) Christopher Michiels, Janet McCann, (Editor) Jenny Bradley, Frank Fontana, Mick De Giulio and Brooke Sagalowsky (Merchandise Mart)

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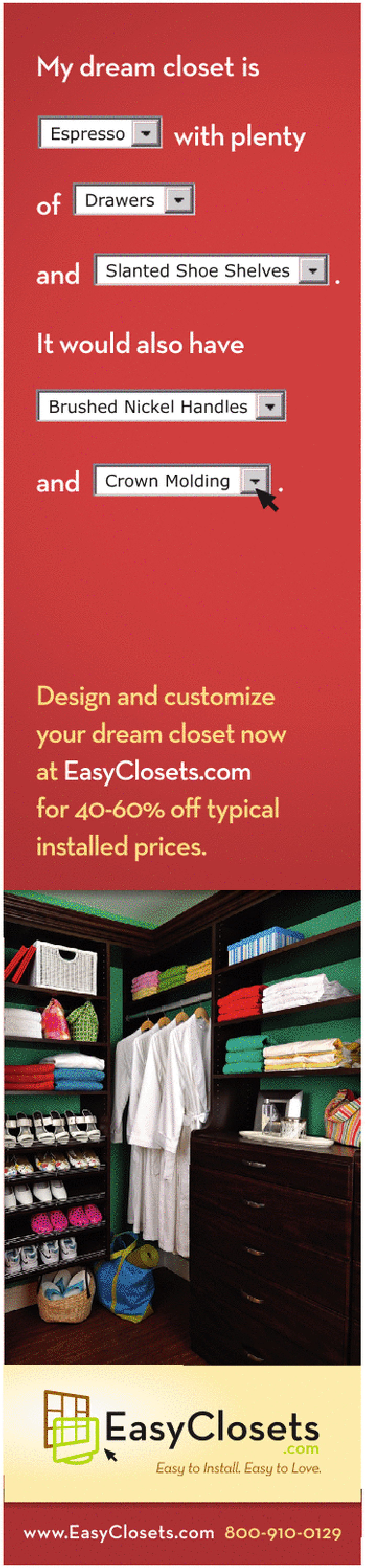

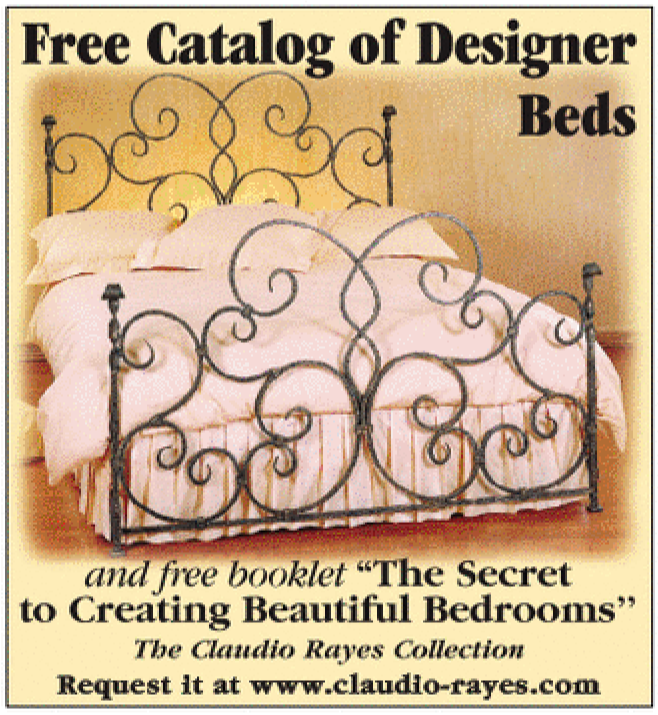

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I am Traditional

PRODUCED BY JENNY BRADLEY

Name Jesse James

Hometown Long Beach, California

Occupation "Glorified welder"

How you know him He builds custom motorcycles with a soul at West Coast Choppers, married America's sweetheart (that's actress Sandra Bullock for you non-tabloid readers), and recently took on Donald Trump in NBC's *Celebrity Apprentice*.

He's a meat-and-potatoes guy In 2006 he converted a dilapidated neighborhood burger joint and opened Cisco Burger—a hip, eco-friendly, old-school diner. Try the almond tart. It's Jesse's own recipe.

He makes a mean cup of joe "I get up every morning and make myself espresso in a vintage 1960s espresso machine."

He loves his Housewives You would probably never guess it, but he insists that he is a *Desperate Housewives* junkie.

He'll try anything once In his new reality TV show, *Jesse James Is a Dead Man*, he faces his biggest fears and takes on challenges at which even Evel Knievel himself might balk. Except for snow sports. "Skiing scares me."

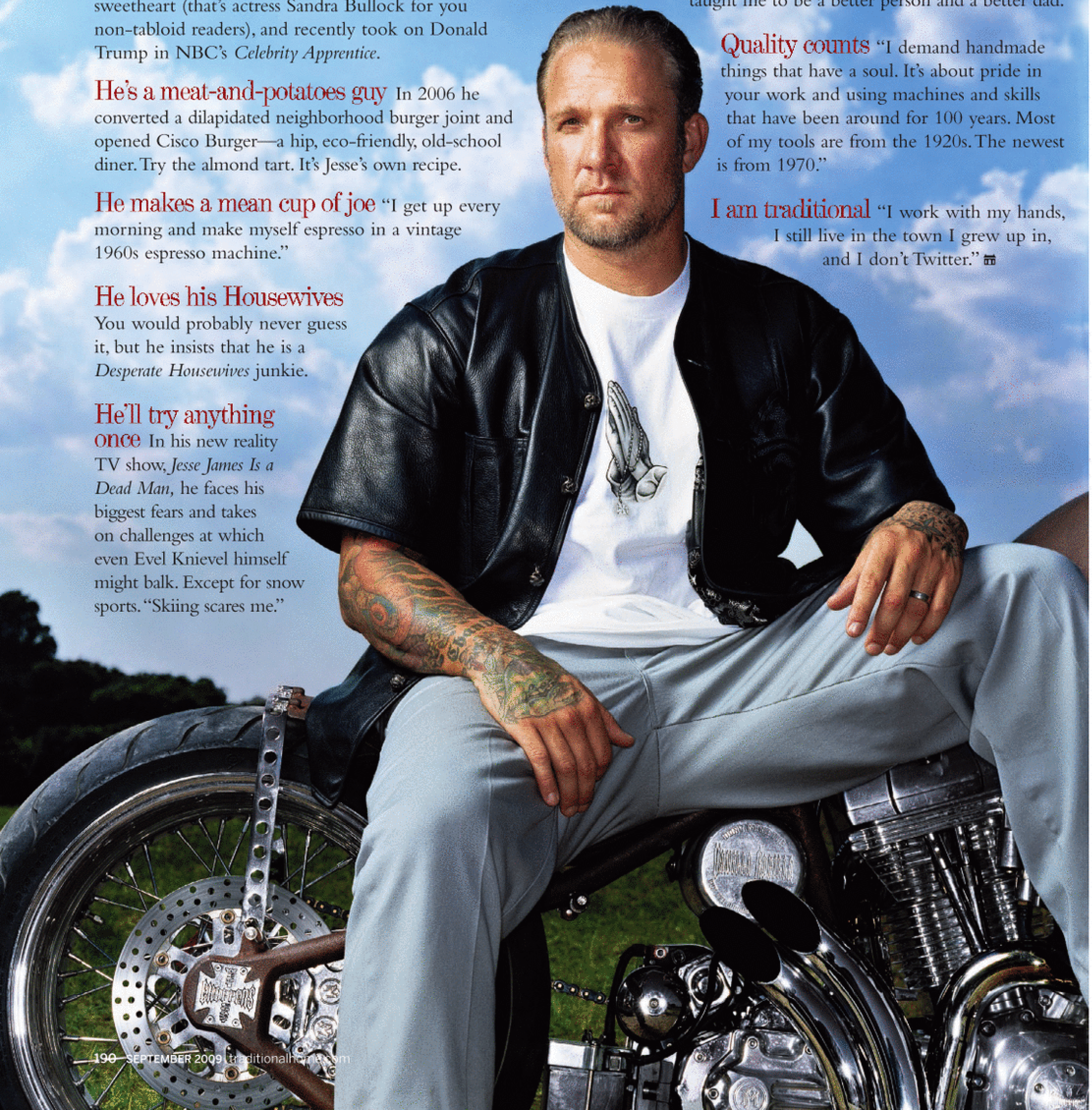
He lives life to the fullest His motto? "Never have any couldas, shouldas, or wouldas!"

His music choices are nothing if not diverse What's on his iPod? Everything from Metallica to Bach.

Awwwww The person he admires most? "My wife. She taught me to be a better person and a better dad."

Quality counts "I demand handmade things that have a soul. It's about pride in your work and using machines and skills that have been around for 100 years. Most of my tools are from the 1920s. The newest is from 1970."

I am traditional "I work with my hands, I still live in the town I grew up in, and I don't Twitter."



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